

MACHINE KNITTING MONTHLY

OCTOBER '93

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KNITTING

NINA MIKLIN'S

stunning wrap

BETTY BARNDEN'S

super stripes

CHARTING

made-to-measure

patterns with

RITA RUBERY

READING

MARY DOWSE on the
fashion trends

LUCKY DIP PRIZE

brother® transfer
carriage



C CONTENTS

Dear Readers

Last month there was just time to give our new address but none for comment. We are now settling into larger, airier offices and hope that, any day now, we shall find those pictures that were pinned to the wall in Anne's room and that file that lived by the biscuit tin in our old home! Do make a note of the new address and telephone/fax numbers from the opposite page.

In spite of our move, we've a lovely issue for you. Starting this month in Design Line, Rita Rubery explains the art of pattern-making with the charting device and there will be a series of designs knitted by this made-to-measure method, in future issues as well as the smart cropped jacket on page 76. You'll find Rita's method will take your knitting a big step forward if you normally just follow a pattern, however don't miss this month's choice including a spectacular wrap by Nina Miklin and a roll neck striped tunic by Betty Barnden, both designed to the same recipe – simple but superbly coloured.

Next month it will be time to think of Christmas so look out for our gift ideas.

Sheila

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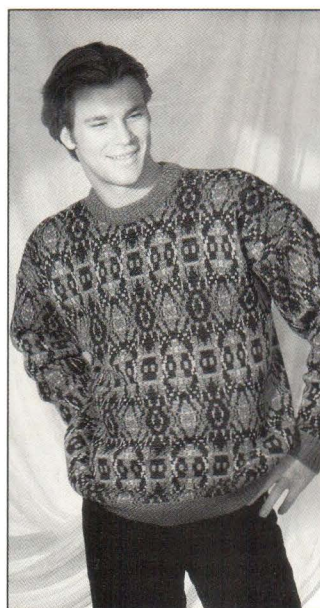
Stylist **Janet Impey**

DESIGNS



6 A panel of lace.....44

Silver standard punchcard/electronic



7 Four-colour jacquard 56

Passap/Pfaff E6000



8 Racked release stitch 65

Duomatic or E6000

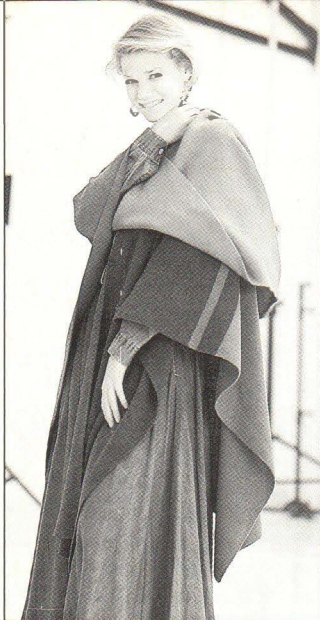
FEATURES

Club Line – Club news.....	13	Oh Brother – Bits and pieces.....	22
Club Speakers List – Talks and demonstrations..	12	Picture Knitting – Squirrels and acorns	48
Creative Intarsia – The bowl of fruit	14	Question Time – Sharing tips	30
Dear Anne – Your letters	16	Silver Scene – Knit Radar jacquard	39
Dear Brother – Janet Cooke's postbag	25	Singer World – Me and my Singer 9000.....	42
Design Line – Patterns by charting device.....	74	Spotlight – Metbury Designs	55
Duomatic Update – More skirts	60	Talking Point – Hiding places.....	36
Inspirations – Art Nouveau	82	Teach-In – The Ribber, Part 12.....	50
Latch On – Punchcard motifs.....	80	The Woolleys – Laugh with Doug Baker	16
Masterclass – Knittable trends	18	Workshop E6000 – 3 or 4 colours per row	54
News Line – Read all about it	4		



1 The tunic line.....9

Standard gauge



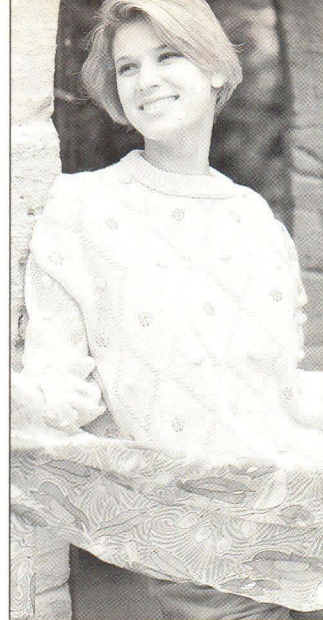
2 Wrapped in Bellini....21
Standard gauge



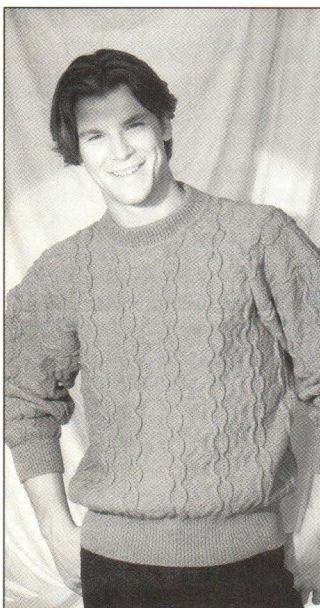
3 Geometric jacquard..26
Brother standard electronic



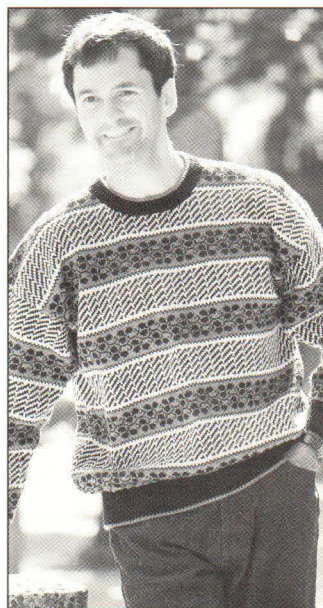
4 Asymmetric stripes32
Double knit & chunky



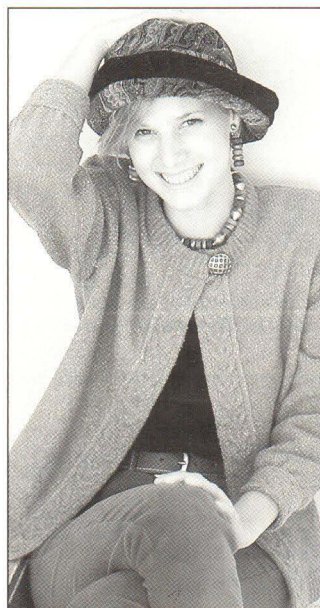
5 Decorated diamonds..40
Standard gauge punchcard/electronic



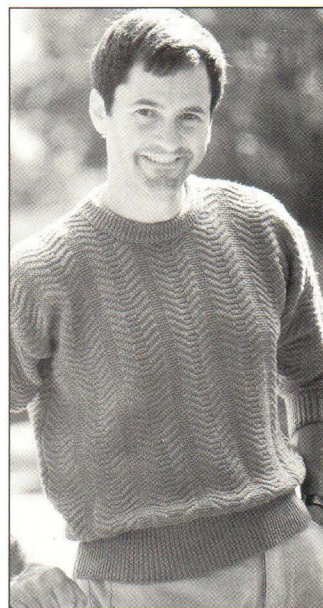
9 Ropes and diamonds 66
E6000 or Duomatic 80



10 Bands of Fair Isle70
Standard gauge punchcard/electronic



11 Chart that jacket76
Standard gauge



12 On his wavelength...86
Standard gauge punchcard/electronic

REFERENCE

Abbreviations & Yarn Guide.....	95
Back Issues.....	88
Classifieds	90
Subscriptions	89

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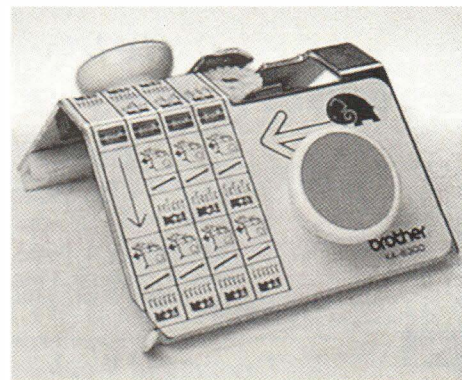
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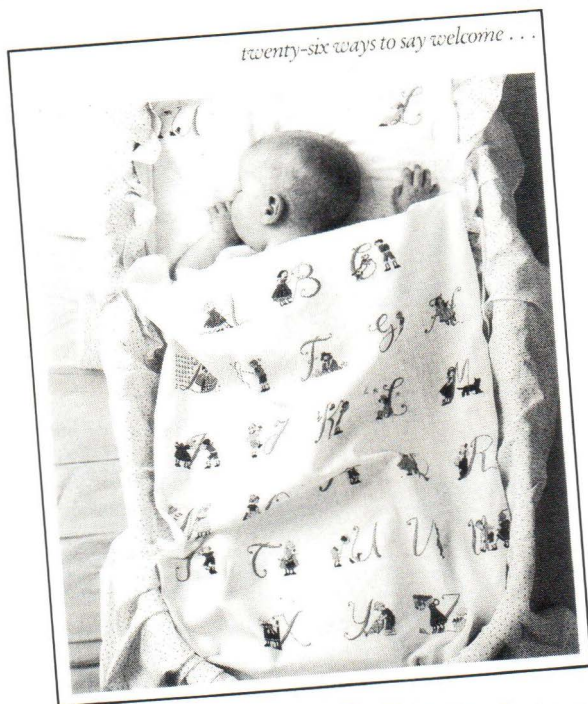
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LUCKY DIP!

There's a Brother transfer carriage in
the October draw. Read about it on
page 25

NEWS LINE



The Embroidery Book includes a delightful pictorial alphabet.

Have you made a note of our new address and telephone number? You'll find them on page 3

EMBROIDER IT

The Embroidery Book, published by Conran Octopus is full of wonderful original ideas from the French magazine 100 IDÉES.

Basic embroidery stitches are shown in clear diagram format which are then followed by chapters covering canvas work, garment embellishment and household accessories.

A wide variety of techniques are used in the 49 projects, many of which will readily translate into knitwear decoration. One designed specifically for knitwear, Perennial Pleasures, is a cotton sweater with a sumptuous multi-coloured flower design in long and short stitch. Save time on the knitting with a simple crew neck sweater and then relax in an armchair (or deck chair, enjoying the last of the sunshine!) to create a wonderful embroidery design to adorn it.

There is something to suit the taste of anyone who enjoys embroidery in this book which would certainly make an attractive gift.

Full colour illustrations and easy to follow charts are included for every design in this reasonably priced, A4 size, soft cover book at £9.99. Available from book shops, quote ISBN 1-85029-476-3.

FASHION DRAWING

Readers who are currently attending any of the knitwear design courses will appreciate this up to date book, **Fashion Drawing The Basic Principles** by Anne Allen and Julian Seaman.

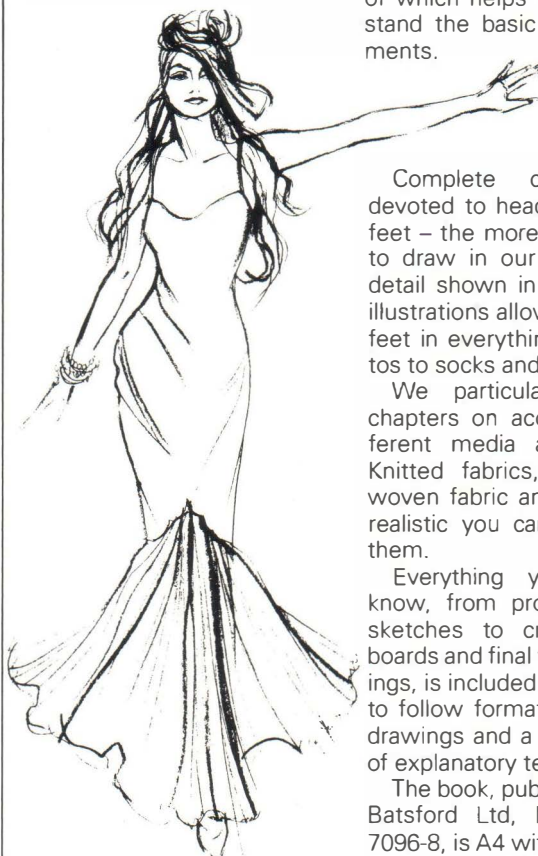
The first chapters describe the basic anatomy, proportion, weight distribution and differences between male and female body shapes (as related to drawing of course!), all of which helps you to understand the basic drawing elements.

Complete chapters are devoted to heads, hands and feet – the more difficult parts to draw in our opinion! The detail shown in the excellent illustrations allow you to draw feet in everything from stilettos to socks and trainers.

We particularly like the chapters on accessories, different media and textures. Knitted fabrics, lace, heavy woven fabric and furs are so realistic you can almost feel them.

Everything you need to know, from producing quick sketches to creating storyboards and final working drawings, is included in a very easy to follow format, with lots of drawings and a small amount of explanatory text.

The book, published by B. T. Batsford Ltd, ISBN 0-7134-7096-8, is A4 with a soft cover and costs £12.99 from good bookstores.



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KNITMASTER

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MACHINE KNITTING HOLIDAY IN JERSEY

Imagine a holiday where you can spend the whole day learning how to create and design beautiful garments on your knitting machine. Then, when the day is drawing to a close, you find yourself relaxing in a sauna, or in the indoor heated swimming pool of your hotel.

Spend three days on the beautiful island of Jersey and be taught by Janet Spink, Helen Udell, Claudie Cameron Wilson and Janet Cooke. Whether you are a beginner or a skilled machine knitter, there will be a course running for you.

The price is £295.00 and includes air fare, room with en-suite facilities, full board, full tuition courses, a half day tour of the island and transfer to and from the hotel. If your husband feels a bit dejected about missing out on this super holiday, he can go along for £245.00 (that is only if he's a non-knitter!).

The departure date is Wednesday 13th October and you return on Sunday 17th October.

For further details and a booking form contact Helen Udell, Droppinstitches, 3 Bedwell Crescent, Bedwell, Stevenage, Herts. Telephone 0438 725155; or Janet Spink, JanKnit, 9 Fairview Close, Drayton, Norfolk NR8 6RT. Telephone 0603 867332.

STROKE OF GENIUS

Remember painting by numbers when you were a child? How you could create beautiful professional-looking paintings by simply following the numbers on an outline drawing?

Well now Trisha Whitfield introduces us to the delights of painting by numbers on to fabric and decorating many a plain or 'tired' garment to dramatic and colourful effect in her 'Painting Book 1'.

Using clear black and white drawings, she shows us how to achieve stunning decorative effects on plain blouses, T-shirts or sweatshirts using 'Jones Tones' paints.

She also shows how to dec-

orate plain machine-knitted garments and how to paint designs on good quality fabrics and display the designs as 'pictures' within a frame. 'A touch of paint brings a new lease of life to a garment when used to hide the odd stain that refuses to move', Trisha tells her readers in her introduction.

The paints Trisha uses are mainly 'Jones Tones' and she discusses the merits of being able to use paints straight from the bottle or diluted with water. They are generally machine washable and colour fast once they are dry (this takes about five to six hours and about three days before they can be washed, she says). While the paint is still wet it can be removed with water and any spillages or mistakes sponged off fairly easily.

Designs in Trisha's first painting book range from daisies, fuschias and roses to stars, boats and leaves.

'Painting Book' costs £2.50 and is available from all good stockists or direct by mail order from Trisha Whitfield Designs, 5 Brentwood Avenue, Cadishead, Manchester M30 5JS.

DOROTHY GILL

Machine knitters everywhere will be sorry to hear of the death of Dorothy Gill a regular contributor to this magazine.

Dorothy's name was synonymous with Passap knitting and there are thousands of us over the past years who have benefited from her expert advice. Her classes were a lifesaver to many a struggling Passap knitter and her mechanical expertise was very impressive.

Dorothy produced excellent patterns, working notes and tapes of instruction on all aspects of Passap knitting techniques. Anyone who was taught by Dorothy will appreciate just how much she knew and how good she was at passing her knowledge on to others. She will be sadly missed by many people and we offer Dorothy's family and close friends our sympathy as we share in their loss.

Anne Smith

NEW YARNS, NEW SHADES, NEW COLOURS.



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in 8 shades



10 new shades



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pastel colours



3 new colours



6 new shades



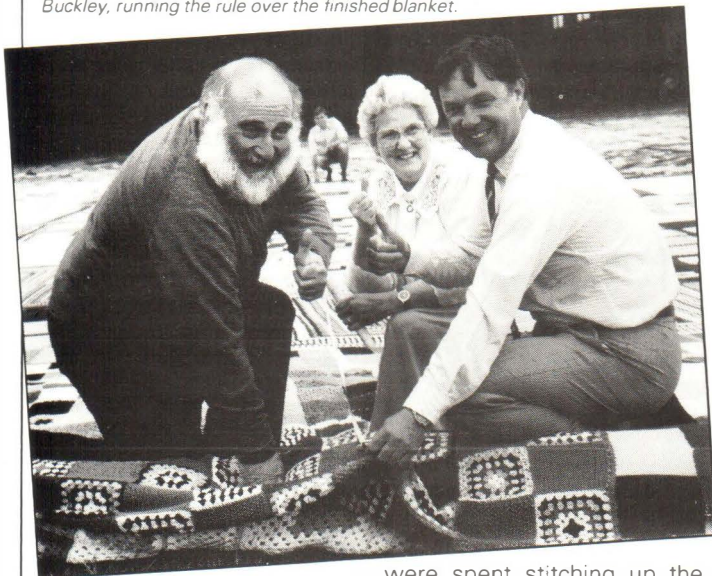
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Peter Kassapian (beard) of the British Hand Knitting Confederation, with Major Peter Wilson (clean shaven) the second-in-command of 9 Regiment, the Army Corps (9AAC) and blanket appeal organiser Mrs Gloria Buckley, running the rule over the finished blanket.



NEW WORLD RECORD

In a previous issue, you may have read of, or indeed participated in, the production of the world's largest blanket. We now take great pleasure in reporting the success of this appeal, organised by Mrs Gloria Buckley, to provide blankets for the needy, which was launched nearly eighteen months ago.

The knitting and crochet was undertaken by enthusiasts from all over the world.

Hundreds of thousands of knitted or crocheted multi-coloured squares were sewn together by teams of 50 volunteers from the Knitting and Crochet Guild, who were ably assisted by troopers from the Army Air Corps and two volunteers, one from Spain and the other from Canada.

Three days (over fifty hours)

were spent stitching up the seams. Never again will we complain about sewing up the seams on our sweaters!

The completed blanket, which overflowed the hangar at 9 AAC, measured a staggering 186,107 square feet. It was more than five times bigger than the existing record and larger than the playing surface at Wembley Stadium.

Much of that wonderful stitching now has to be undone (City & Guilds students striving to achieve perfect seams will know the feeling well!) to turn the giant blanket back into regular sized blankets. These will then be distributed, with help from the Army, to a string of organisations including the Red Cross and Oxfam.

Congratulations to Mrs Buckley and to every knitter and crocheter who helped this dream to become a reality.

DESIGNAKNIT/E6000 LINK WORKING NOTES

Following the release of the DesignaKnit link to the Passap and Pfaff E6000 knitting machine, Angela Gordon has produced **Stage Five** of her popular **Working Notes** series.

The step by step instruction style which has been so successful with DesignaKnit users with other knitting machines has been used to help ease the transition to computerised knitting.

Stage Five supplements the other stages by covering stitch proportioning of the grid for double bed fabrics, the actual downloading procedure

including finalising programming of the console, technique selection and interactive knitting facilities for E6000 users. However, it does not replace Stages One to Four. So, if you are a new DesignaKnit user, you should really start at Stage One and work through each one in turn to learn all the intricacies of the program.

Knitters with DesignaKnit and other knitting machines still only require Stages One to Four and Stage Three is only for users of the Professional program.

Each stage costs £4.50 (post free in the U.K.) and they are available from Angela at 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX.

PAINTS AND PATTERNS

See for yourself the magic of Jones Tones fabric paints when you visit the National Exhibition Centre at Birmingham in October.

Susan Jones, the inventor and manufacturer will be over in this country demonstrating her innovative paints.

Also on display at the NEC will be the new Bramwell yarns and patterns. This summer, Bramwell have introduced a number of new pattern books for their cotton yarns, Montana and Savannah, as well as their ever-popular Hobby, Silk and Artistic.

There is also a new book available for the garter carriage in Bramwell's Roselan Double Knitting by Carol Callow.

Other titles by Carol in Bramwell yarns include two books for designs in 2/30s in either two or three strands and Fisherman's English Rib in four-ply. Also in four-ply is a new Children's Collection by Jane Makinson.

At the end of May, Bramwell introduced their new yarn, 'Bramwell 2000', a phaser dyed yarn in four shades available on a 350g cone at approximately £6.95. A pattern book is now available showing six beautiful designs by Jill Egan – the yarn can be knitted with any of the 70 shades in Bramwell's Fine 4-ply for excellent results.

YOUR LOCAL DEALER – FROME

Bodkins Yarn Market is a business operated from a stable block in traditional down-on-the-farm style.

Anne Day and her husband Jim have been in the business for the past two years and aim to provide everything the knitter needs in the way of yarns, accessories, machines and friendly advice.

Recent expansion means that they are now agents for Passap, Brother and Silver Reed knitting machines and Bonnie's, Bramwell, Forsell, King Cole, Denys Brunton and Spectrum yarns. They also carry a large stock of end of runs, industrials and 2/30's.

A free delivery service for orders over £75 and within 25 miles is available. If your order is less than £75 the charge is only £2. Club orders can be delivered especially to fit in with your club night.

As a back-up service to their machine sales, Anne offers tuition on Thursdays and this can be in your own home on your machine, or in the stable (shop). Anne will provide that useful advice which is always needed when you first purchase a new machine, or will help even if you just want to know what tension to use for that cone of beautiful yarn, before spending a fortune on it and having to convince your husband it is the ultimate cone and definitely your last this year!

If you live nearby or are in the area at any time, pay a visit to Dilton Road Farm, Standerwick, Near Frome, Somerset BA11 2PZ or telephone first for directions – 0373 824252. Anne and Jim will be pleased to see you.

A mail order service is also available, please call for details.

ACCENT ON DESIGN

Hastings Machine Knitting Club brings you, for the twelfth year, **Accent On Design**. This show is a must for all machine knitters as there are not only master classes and lectures, but also fashion shows and an exhibition. What more could the avid machine knitter ask? Tickets cost £5.00 for the exhibition and afternoon fashion show, or £8.00 for the morning show, exhibition and full seminar programme of lectures. Both prices include morning coffee and afternoon tea! The lecturers and master class tutors who will be there on Saturday, 16th October and Sunday, 17th October are Denise Musk, Susan Guagliumi, Jan Francis, Angela Gordon, Liz Philo, Beverley Ward, Trisha Whitfield and Iris Bishop.

So, whether you want to **Get to Grips With Fabric Paints**, want **An Introduction to DesignaKnit**, fancy **Creating Your Own Stitch Designs** or want to explore **Hand Tooling and Manipulation**, this is the seminar for you.

For the much more detailed information available, contact, Carole Meek, Hastings Machine Knitting Club, Hillrise Cottage, Catsfield, Battle, East Sussex TN33 9BB or speed things up by calling 0424 892614.

CRAFTY MOVE

Think of Newcastle and most people would think of coal, engineering and heavy industry – and perhaps that very distinctive 'Geordie' accent.

Newcastle is not a name you would automatically associate with the delicate skills and crafts of glass and ceramics.

Yet Newcastle today boasts a thriving craft industry far removed from the smoke-filled factory chimneys. Newcastle City Council wants to encourage visitors to this ancient city to discover the 'Aladdin's Cave' of crafts on offer within this unexpected location.

Newcastle's link with the craft industry in fact goes back many centuries. The city's 13th century Dominican Friary once housed a religious community famed for its illuminated manuscripts, embroidery, wood carving and metal work. The Middle Ages saw a boom in wood and stone carving, gilding, stained glass and metal work, all examples of crafts surviving today in the city's churches of St. Nicholas, St. Andrew and St. John.

Silversmiths and goldsmiths flourished in the prosperity of

17th century Newcastle; William and Mary Beilby became famous for their enamel painting on glass and Thomas Bewick has earned a well-deserved place in the history books as Newcastle's best known artist, wood engraver and natural history illustrator.

Pottery and wood carving were prominent in the 19th century – then sadly by the early 20th century the age of the small craftsman seemed to disappear.

But as we approach the turn of the century, small crafts businesses are once again flourishing and the brochure 'Newcastle Crafts '93' features no less than 103 entries from local craftspeople earning their living in crafts ranging from knitwear, jewellery and textiles to musical instruments, furniture and leather goods.

This second edition of the brochure has been published by Newcastle City Council and is available free of charge from tourist information centres and libraries in the North of England.

So if you're planning a visit to Newcastle this year, don't forget to pick up your copy...



CHELSEA CRAFTS FAIR 1993

Europe's finest crafts fair, organised by the Crafts Council and now in its 14th year, will be held from 12th to 17th and 19th to 24th October this year.

There will be 220 exhibitors present, featuring interior and decorative accessories and toys in craft disciplines from ceramics, glass, jewellery, knitwear, fashion, furniture, fine metalwork, toys, wood and leather.

The exhibitors are carefully chosen from 810 makers, so

the standard of goods on display will be among the highest available in Europe. Over a quarter of the successful applicants will be exhibiting at the show for the first time.

Different exhibitors will be present each week so two visits need to be made to feast your eyes on everything.

The show is held at Chelsea Old Town Hall, Kings Road, London SW3. Tickets are £4 for a single visit and £6 for one day in each week and are available from Crafts Council, 44a Pentonville Road, Islington, London N1 9BY.

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BRIGHTON: Steeles Knitting Machines, 68 North Rd., Tel: 677845.
CANNOCK: Sew in Style, 241 Cannock Rd., Tel: 573034.
CANTERBURY: JEMS Machine Knitting Centre, 19 Sun St., Tel: 457723.
CARDIFF: Cardiff Sewing & Knitting Centre, 314 Cowbridge Rd East, Canton, Tel: 228444.
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SHREWSBURY: Sew & Knit Machine Centre, 58 & 59 Wyle Cop., Tel: 343902.
SLOUGH: Sewmaster Sewing Machines, 263 High St., Tel: 525946.
SWANSEA: Cliffords (Port Talbot), 154 Western St., Tel: 655928.
TAUNTON: Bredons Sewing Machine Centre, 3 Eastgate, East St., Tel: 272450.
UXBRIDGE: Sewfine, 226 High St., Tel: 252263.
WATFORD: Sewfine, 310 Lower High St., Tel: 234130.

KNIT, CUT AND SEW WITH PASSAP

1



1 THE TUNIC LINE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Spectrum Linaria 4-ply.
1 x 500g cone in Natural (MY).

GARMENT WEIGHT

Finished garment in first size weighs 365g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 114 [119, 123, 127, 131] cm, 45 [47, 48½, 50, 51½] in.

Length to shoulder 71.5 cm, 28 in.

Sleeve seam 47.5 cm, 19 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

With carriage at right and using MY, cast on 168 [174, 180, 186, 192] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 14 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 167 rows. Place marker at each end. K 95 rows. RC shows 262. Using a length of MY, cast off centre 52 sts. Push 58 [61, 64, 67, 70] Ns at left to HP. Using WY, K a few rows over rem Ns and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. Set RC at 000. Using MT, cont in lace patt from chart over centre 24 Ns. K 132 rows.

SHAPE NECK

Using a length of MY, cast off centre 24 sts. Push Ns at left to HP and cont on rem sts for first side. K 1 row. Using a 3 prong transfer tool, dec 1 st at neck edge of next and every foll 9th row until 58 [61, 64, 67, 70] sts rem. K 11 rows. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond

with first side, reversing shapings.

SLEEVES

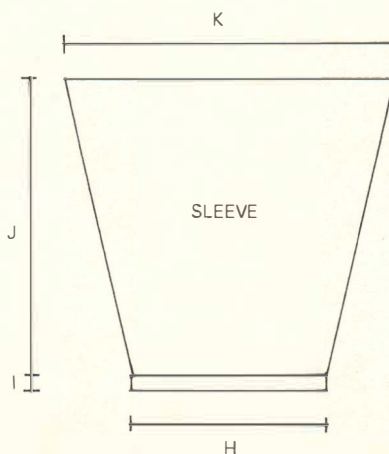
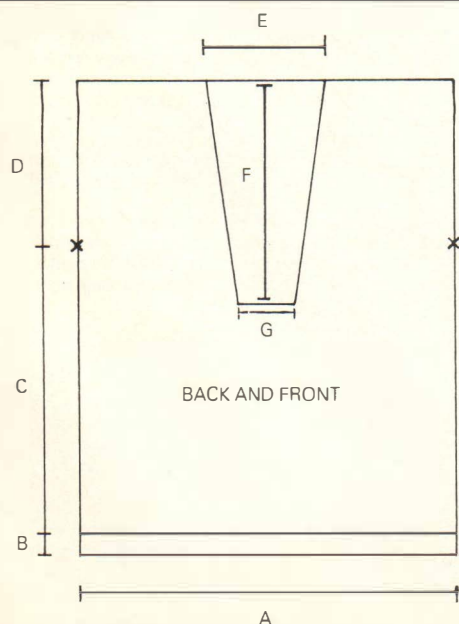
With carriage at right and using MY, cast on 88 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 8 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st (3 sts in) at each end of every 6th row until there are 146 sts. RC shows 174. Cast off.

NECKBAND

With carriage at right, push 36 Ns on each bed to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 384 rows. Cast off.

TO JOIN RIGHT SHOULDER

Push 58 [61, 64, 67, 70] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.



- A = 57.5 [60, 62, 64, 66] cm
- B = 3 cm
- C = 43.5 cm
- D = 25 cm
- E = 18 cm
- F = 34 cm
- G = 8 cm
- H = 30 cm
- I = 2 cm
- J = 45.5 cm
- K = 50 cm

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18115

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

following instructions on cone band.

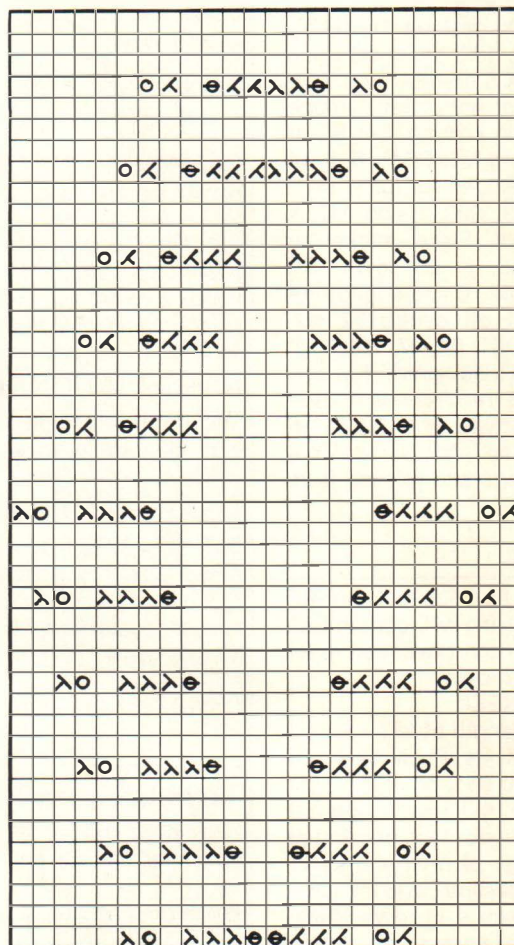
MAKING UP

Set in sleeves between markers. Join side and sleeve seams. Sew neckband into position, lapping right over left.

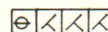
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully

LACE CHART



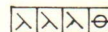
0



= Transfer 3 sts at left 1 N to right. Leave empty N in WP. Pick up a loop from below adjacent st and place on to empty N.



= Transfer st to adjacent N at right. Leave empty N in WP.



= Transfer 3 sts at right 1 N to left. Leave empty N in WP. Pick up a loop from below adjacent st and place on to empty N.



= Transfer st to adjacent N at left. Leave empty N in WP.



= Transfer 2 sts at right 1 N to left. Leave empty N in WP. Pick up a loop from below adjacent st and place on to empty N.



= Transfer 2 sts at left 1 N to right. Leave empty N in WP. Pick up a loop from below adjacent st and place on to empty N.

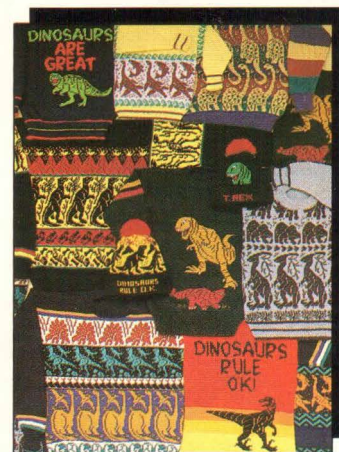
CATS CLAWS & DINOSAURS!

New knitting books by Wendy Phillips

DINOSAURS – £2.95

16 different dinosaur charts
for 24 st. punchcard & 60 st. electronic machines
20 page book, coloured cover shows all designs

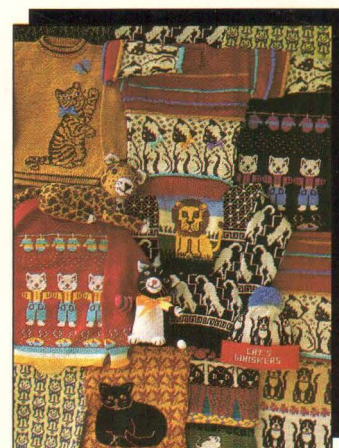
Today's youngsters are dinosaur crazy so with these 16 dinosaur charts at your fingertips your knitwear could be in great demand. Tyrannosaurus Rex, Velociraptor, Brachiosaurus, Diplodocus, Triceratops, they are all there waiting to appear on your knitted garments. (Patterns for garments not included, see sweater book below).



CATS – £2.95

11 crafty cats and kittens
for 24 st. punchcard & 60 st. electronic machines
20 page book, coloured cover shows all designs

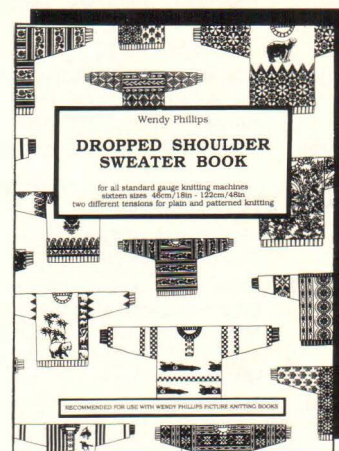
Wendy adds bobbles, buttons and bows to her unique designs to produce some delightful crafty cats, cute kittens, appliquéd moggies and cuddly toys. This book has a great selection for those who want to look like the 'cat's whiskers' in their colourful knitted garments. (Patterns for garments not included, see sweater book below).



DROP SHOULDER SWEATER BOOK – £3.50

Round neck dropped shoulder sweater pattern
16 sizes (46cm/18" - 122cm/48")
40 page book for standard gauge machines

Wendy Phillips uses an easy to knit dropped shoulder pattern with round neck to illustrate most of the knitted designs in her two books featured above. Now, for the benefit of the many knitters who like to reproduce Wendy's very saleable designs, she has produced her dropped shoulder sweater pattern in a range of sizes to suit the entire family. With instructions for plain and patterned knitting, plus lots of ideas for putting designs on garments, this is a book you will turn to time and again.



TO ORDER – write to Wendy Phillips stating which books you require. Print clearly your name and address and make your cheque or postal order payable to Wendy Phillips.

Credit card orders print clearly card holder's name and address, Access/Visa number and date card expires.

PRICES INCLUDE POST AND PACKING (outside U.K. add 70p per book. Sterling only).

SEND TO: Wendy Phillips, P.O. Box 5, Windermere, Cumbria LA23 3AN

CLUB SPEAKERS

HAZEL ARCH

2 Holmes Row, Barkston, Grantham, Lincs NG32 2NF
(No telephone enquiries, please)

Subject: Eye for colour – how to design and knit garments using several colours.

Travel: 30-mile radius, further by arrangement.

KATE ARKLEY

3 The Vinery, Winscombe, Avon BS25 1AZ.
Tel: 0934 843634

Subject: Slip Stitch, Weaving, Sideways Knitting, Sizing and Finishing Wool Skirts, Design Ideas involving Mixed Stitches. All talks accompanied with sample swatches and garments.

Travel: Within reasonable distance – please discuss.

ANN BROWN

Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB.
Tel: 0420 474904

Subject: All aspects of design from techniques to pressing, including slide show.

Travel: Club Talks – 100 miles. Workshops – any distance. Now taking bookings for Scotland – Spring 1994.

RUTH COX

Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.
Tel: 0582 605808

Subject: No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully.

Travel: 50-mile radius, further by arrangement.

WENDY DAMON

9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.
Tel: 0634 221629

Subject: Design Ideas, Using Punchcards Creatively, Double Jacquard, Surface Decoration and more – send for full details of talks and workshops.

Travel: 100-mile radius of Rochester for talks, more for workshops.

ANN DISHMAN

Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY.
Tel: 0825 767757

Subject: Life with Angoras. Angora yarn; its uses, handspinning for the knitting machine. Rainbow dyeing of commercial and handspun yarns with demonstrations.

Travel: Reasonable distance as rabbits also travel to clubs.

ANN DURKAN

Michaelmas Cottage, Twineham, West Sussex RH17 5NN.
Tel: 0444 881556

Subject: Lively lecture by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on *Elegance made Easy*. Plenty of sample garments to try on and have fun with. Workshops also arranged.

Travel: No restriction.

B HAGUE & CO LTD

Mile End Road, Colwick, Nottingham NG4 6DW.
Tel: 0602 870031

Subject: We now have staff available to visit clubs demonstrating the use of the Hague Linker, for joining garment seams, applying neck bands, chain stitch decoration, making hems and more.

Travel: Any distance considered.

BERYL JARVIS

90 Asfordby Road, Melton Mowbray, Leics LE13 0HR.
(No telephone enquiries, please)

Subject: A general talk. A bit of history; garments and knitting trims; lace; making up; jacquard. Open to requests.

Travel: No restriction.

CHRISTELLE MARKS JEFFERY

Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU.
Tel: 0903 743147

Subject: 'No Sew' Appliques and Garment Decorations for knitwear, leisurewear and special occasions (and even home decor). Club visits, workshops and Day Courses.

Travel: Any distance considered.

ROZ KELLETT

68 St Aubins Avenue, Bitterne, Southampton, Hampshire SO2 8NW.
Tel: 0703 446389

Subject: Take the tension out of knitting. A designer shares her secrets and enthusiasm for the craft we all love.

Travel: South of England, elsewhere by request.

ANNE KENT

23 Springfield, East Grinstead, West Sussex RH19 1HR
Tel: 0342 313562

Subject: Informative talks; Sideways sweater to your size; Size right; Punchcard designing; Pockets galore.

Travel: Reasonable distance from East Grinstead.

PEGGY LA RIVIERE

67 Bartholomew Road, London NW5 2AH.
Tel: 071-267 2712

Subject: The blocking cloth and finishing; demonstrations of stitched appliqué on knitwear; a good way of using up tension swatches.

Travel: Up to two hours from London, further by arrangement.

LAVINIA LAWRY-JOHNS

Lee-Bee Lifestyles, 104 Elford Crescent, Plympton, Plymouth PL7 4BT.
Tel: 0752 336914

Subject: Demonstrations and talks on creative knitting and design; a lively talk can be expected.

Travel: Cornwall and Devon area.

JANET LEECH

The Craft Co., Church Villa, Cwmdu, Powys NP8 1RU.
Tel: 0874 730820

Subject: Garment decoration for knitwear using fabric dyes, glues, foils and many more techniques. Club visits, workshops and day courses.

Travel: No restriction.

VALERIE MEECHAM

White Gates, Dowlis Wake, Ilminster, Somerset TA19 0NZ.
Tel: 04605 4670

Subject: Single and double bed work on Japanese and Swiss machines; 14 subjects; New techniques; Talks and Demonstrations.

Travel: 90-mile radius of Ilminster.

CAROLE MOUNCE-STEPHENS

'Carole Anne', 108 Broadway, Southbourne, Dorset BH6 4EH.
Tel: 0202 425244

Subject: Any topic on Japanese machines. 'Machine knitting – the easy way.'

Travel: Reasonable distance from Bournemouth.

BELINDA NELSON

55-57 Hamlet Court Road, Westcliff-on-Sea, Essex SS0 7EY.
Tel: 0702 348878

Subject: Talks on most machine knitting subjects for Japanese machines; written notes provided.

Travel: Radius of 100 miles from Southend.

JENNY ROSE

12 Bereta Road, London SE9 3TZ.
Tel: 081-859 2745

Subject: Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details.

Travel: No restriction.

C CLUB LINE

We'd love to hear about your club or tuition course, both future events and past successes. Write to Club Line at the address on page 3 or fill in the coupon on page 72 to register your club.

LEICESTERSHIRE

Beryl Jarvis returns this autumn as course tutor for machine knitters in the Leicester area.

Starting in September, Beryl will be running her mixed-ability class at the John Ellis Community College in Corporation Road, Leicester on Wednesday evenings from 7pm until 9pm. Not only will she be taking beginners through their first tentative paces, but she plans something 'a bit more adventurous and challenging' for more experienced students.

This sounds intriguing, so don't miss out - ring Beryl now on 0664 68449 for more details.

ABERDEEN

At Aberdeen College starting in September, you can take the Centra 789 Machine Knitting course (previously NWRAC 789 - Home Machine Knitting). The second year of Part 1 will have vacancies for transfers soon and a new first year will begin on a one day a week basis.

One evening a week you can also study for a College Certificate course in Machine Knitting. This starts with the basics of casting on and off, tackles tension swatches, covers designing simple garments and deals with shaping and patterning. Various garments are knitted as skills are developed.

For more details contact Mr McGee on 0224 640366, ext. 4334.

YORK

Two machine knitting courses re-commence this autumn under the guidance of class tutor Angela Morris.

Wednesday evenings from 7.15pm until 9.15pm sees a

machine knitting class at Pocklington Adult Education Centre; while at the Market Weighton Adult Education Centre classes in Machine Knitting for Beginners are held on Tuesdays at the same times.

For further information contact Angela on 0759 306133.

SURREY

The Smitham Centre in Malcolm Road, Coulsdon in Surrey is the venue for adult education machine knitting classes starting at the end of the month.

Machine knitting for Beginners and Improvers (Level 1/2) is a ten-week course starting on September 29th and running every Wednesday evening from 7.30 until 9.30pm. It will be followed by another course, also lasting ten weeks, starting on January 12th 1994.

Two Saturday morning courses will also run at the Smitham Centre during the winter months. Both are three-week courses and run from 9.30am until 12.30pm. The first, which begins on November 13th, is 'Planning and Knitting a Waistcoat', using some cut-and-sew. The second, which starts on January 29th, 1994 is called 'Plan and Knit a Skirt'.

Tutor for all these classes is Anne Kent - and further information can be obtained by telephoning the Smitham Centre on 081-763 1975.

ESSEX

Members of the Machine-Knits Club in Westcliff-on-Sea in Essex regularly meet on every alternate Monday from 7.30pm until 9.30pm.

They get together at the

Hamlet Court Road home of club organiser Belinda Nelson. For further information you can contact her on 0702 348878.

CAMBERLEY

Camberley Machine Knitting Club meets on the first Tuesday of each month from 8pm until 10pm at the St Tarcissus Hall in Southwell Park Road, Camberley.

Club organiser is Kim Narraway - anyone who would like further information about the group can contact Kim on 0344 771457.

NORWICH

Club secretary, Pam Stretton writes to tell us that the thriving Broadland Machine Knitting Club has an enthusiastic membership of over 30 now. Meetings are held at 7.30pm on the second and fourth Wednesdays of the month and organiser, Jan Wright, also produces a quarterly update complete with tips.

The club meets at St. Theresa's Hall, Acle, Norwich and if you would like to join, why not ring Jan on 0603 713449 or Pam on 0493 750361? Alternatively, I'm sure you'd be made very welcome if you just popped in one Wednesday evening.

CLUB SPEAKERS — continued

ANN ROSS

Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY.
Tel: 0787 476540

Subject: Any subject on the Japanese machines. Yarns and books available.

Travel: 60-mile radius. Further by arrangement.

RITA RUBERY

18 Forest Close, Streetley, Sutton Coldfield, West Midlands B74 2JZ.
Tel: 021-353 9623

Subject: Talk called 'Made to Measure' Knitwear with 28 garments, illustrations, books and patterns.

Travel: Any distance considered.

JANET SPINK

9 Fairview Close, Drayton, Norfolk NR8 6RT.
Tel: 0603 867332/0860 620407

Subject: Ex-brother demonstrator. Will demonstrate most knitting techniques, including fancy ribber stitches, jacquard, neck bands, garter bar, Brother electronics, technical lace, etc. Workshops arranged.

Travel: Up to 200 miles.

MEG TILLOTSON

6 Court Close, Manor Farm Estate, Horfield, Bristol BS7 0XH.
Tel: 0272 519549

Subject: Cut and sew decorative detail, etc. Send SAE for details.

Travel: 50-mile radius of Bristol.

PAM TURBETT

17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.
Tel: 0730 893654

Subject: Cut and sew, i.e. dressmaking with fabrics made on your machines.

Travel: No restriction.

TRISHA WHITFIELD

5 Brentwood Avenue, Cadishead, Manchester M30 5JS.
Tel: 061-775 5257

Subject: Pressing knitwear; Appliqués; Fabric paints and how to get the most out of them; Designer techniques and how to make the most of your knitting.

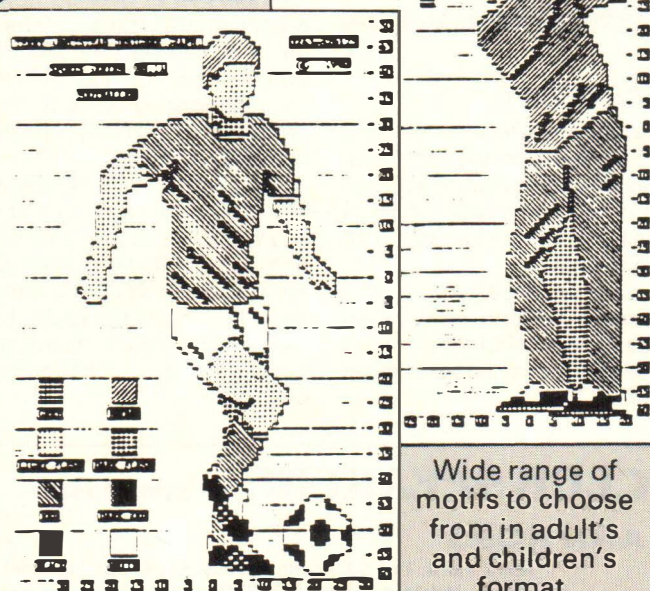
Travel: Distances covered normally within 100-mile radius of Manchester, but special arrangements can be made for longer distances.

1118 MKM

Terry Armitstead

DESIGNS

Creative Intarsia

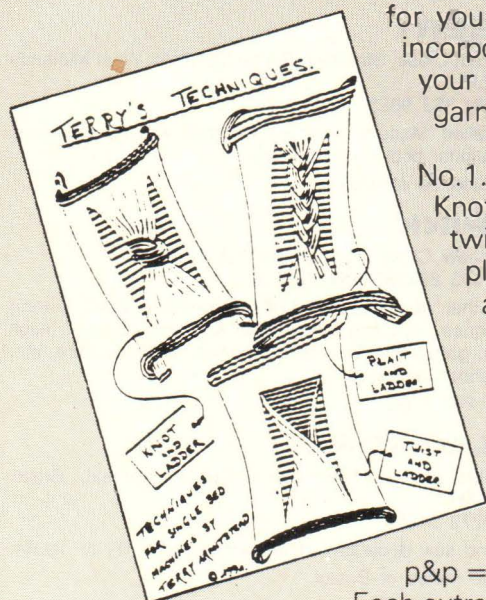


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18f10

C CREATIVE INTARSIA

THE BOWL OF FRUIT

Harvest time, harvest festivals, still-life studies, these were the themes that inspired Terry's design of luscious fruits displayed in an ornate golden bowl.

Terry Armitstead

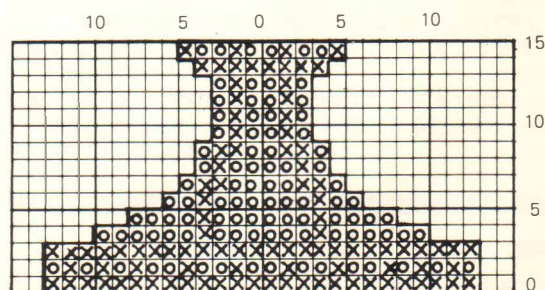


The tones I have used for the fruits have been deliberately chosen so that the graph can be easily read. When you knit yours, you can use closer tones so that within one fruit, one tone blends more easily into the next. Also, instead of using one single-coloured strand of yarn, use several fine strands of different tones of the same colour to bring even more richness to the finished motif.

The bowl is knitted using two shades of gold lurex but,

as an alternative, you could use a bronze and a gold lurex instead.

For the background, I feel the design would look best on something dark, such as black, dark blue-green or midnight blue and in the illustration I have suggested that as an alternative to knitting it into a garment, it would also make a stunning motif for a cushion-cover or even as a picture.

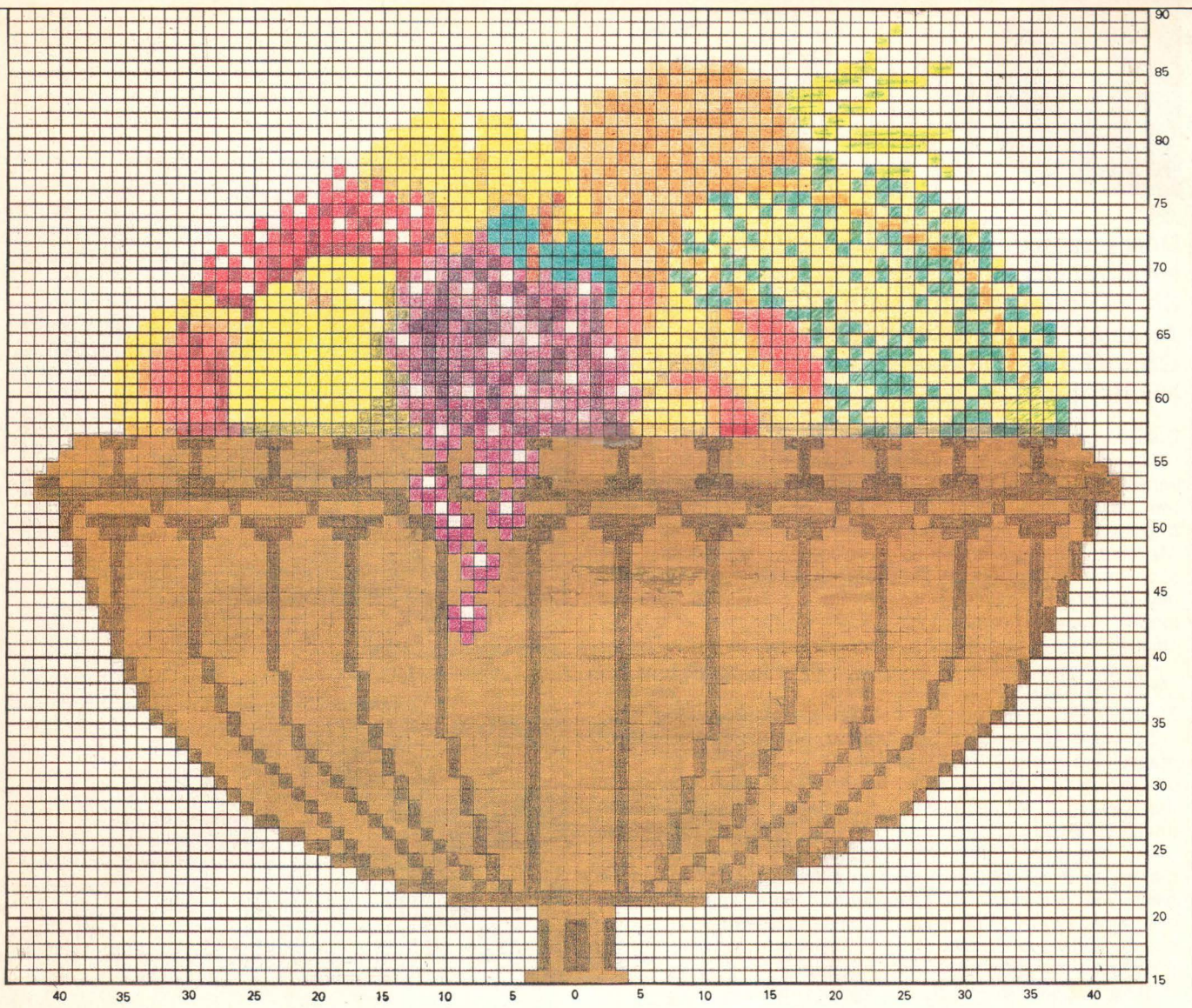


KEY

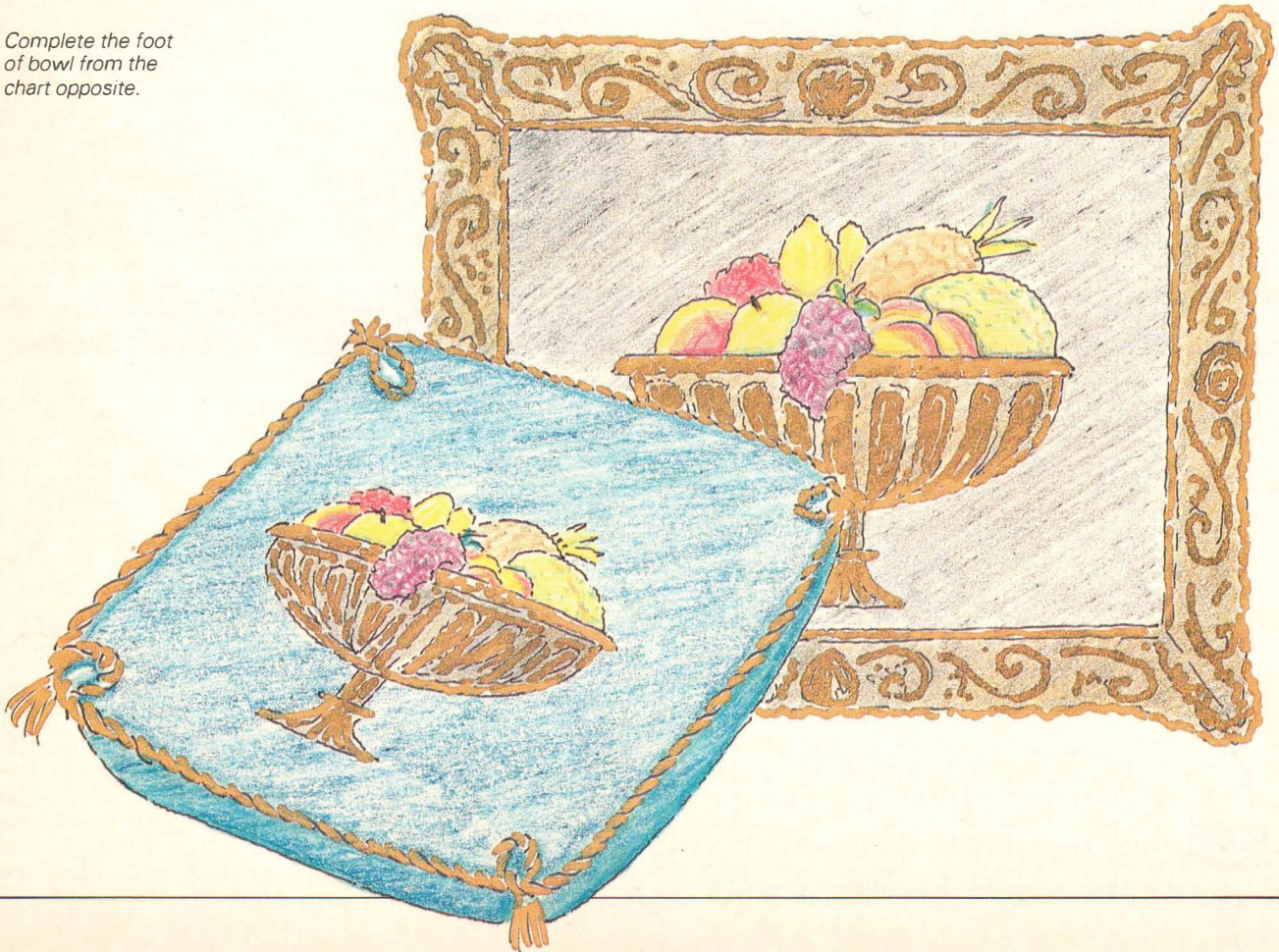
⊗ = Light colour

⊙ = Dark colour

□ = Background colour



Complete the foot
of bowl from the
chart opposite.



DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

Dear Anne,

I moved to England this past winter and I have to say one of the best things about the move was being able to buy *Machine Knitting Monthly* as soon as it comes out at the newsagents! (It takes a lot longer when it has to be shipped overseas.)

I am a Passap E6000 knitter and I have a few tips for other E6000 enthusiasts.

Tip No.1: Using clear Sellotape, tape a large paper clip on the tension mast just under the piece of white plastic (make sure you slide the tape under the paper clip). This makes an excellent place to hang your instructions. Put one paper clip on each mast, one for individual sheets and the other for your favourite knitting magazine (*Machine Knitting Monthly* ... of course). This sure beats bending down to pick them up off the floor each time you want to look at them. (It even saves time!) The best part is that it is practically invisible since the paper clip is silver against the silver tension mast.

Tip No.2: If your machine is up against the wall why let the

wall have a better view? Unscrew the eight inch wide brace under the machine (very carefully) and replace it with the flat side facing you, replace the screws and you are back in business. As a bonus, use plastic adhesive hooks on the back of this bar for storage of such things such as extra pushers, oil and so on. Place these items in clear plastic bags and hang them on the hooks out of sight.

Tip No.3 (also applies to Duomatics): To save the paint on your walls from the tension mast wires flying back, use a small piece of Sellotape on the tension wire where the wire comes to a point.

Thank you for a wonderful magazine!

Yours sincerely,
Barbara Hiti
Pershore, Worcestershire

Dear Anne,

Rib edges 'straightened' with a knitting needle? Much better to buy a mattress needle! Very long, very strong!

Where can you find one? At haberdashers and some upholsteryers (but why not knit-



STAR LETTER

Dear Anne,

I'm sitting here nursing a dislocated hip (try explaining to a doctor that you did it whilst knitting) so I thought I'd put pen to paper and share a few tips with fellow readers.

While I was knitting a striped scarf and wishing I had a colour changer on my Knitmaster 580, I hit upon the idea of threading up my lace carriage with the contrast yarn and then knitting the contrast from the left and the main colour from the right. It worked well over the centre 90 stitches – but if you want a wider garment I would recommend working over the right-hand side of the bed to stop the carriages banging together.

My next tip is very simple, but helps when hanging the shorter ribber combs. Simply mark the centre prong with nail varnish or a dab of enamel paint. Singer combs are already marked – and I have found it easier to hang combs that are, especially when working to one side of the machine bed.

Must go now, my puppy has just run past my door at top speed – it means he had got something he shouldn't. At the last count in his cutch (bed) there were three cones of wool, a ribber comb, assorted weights and transfer tools, my new rosemary bush, shoes, underwear, the ginger cat and various dead rodents that the ginger cat presents to pup at regular intervals.

By the way, I love the picture index – a good idea that saves a lot of time.

Yours sincerely,
Moyna Di Francesco
Forestfach, Swansea

Never mind the doctor, Moyna, try explaining to us how you dislocated your hip whilst knitting! How to avoid such a calamity could well be the most useful tip anyone has sent us.

The description of your puppy has to make yours our Star Letter so we shall be sending you £5 and a free subscription with our best wishes for a speedy recovery. At least when you lose something you know where to look for it!

The Woolleys

by Doug Baker



ting machine shops?).

Yours sincerely,
Mrs Audrey Phillips
Benfleet, Essex

Dear Anne,

I am very grateful to the lady who wrote about problems with the colour changer – I too found that the thread which should have been discarded remained in the carriage with the new thread! I had to be ready with a hook to remove it! Next time I use the colour changer I will insert some card as suggested.

When I first had this attachment I knitted a couple of jumpers in double jacquard with no other problems but recently I had a lot of trouble when trying to knit a birthday present for my grand-daughter. I used every needle on the main bed (with fine four-ply acrylic) and alternate needles on the ribber (using standard four-ply). I found I had to keep replacing ribber needles, pick up dropped stitches and even undo several rows. Finding the correct row on the punch-card was difficult as the rows are not numbered and the pat-

tern rows are not distinguishable from the backing. Also, of course, you can't see the pattern on the knitting as you work! At one time when the machine only knitted halfway across the row (for no apparent reason) and all the second half fell off I had to remove the knitting! Then I discovered that although I had started knitting white birds on a purple background, part of the knitting was purple birds on a white background. Eventually I gave up but intend to try again when I have recovered my nerve.

If anyone has any suggestions I would be very grateful! I enjoy knitting on the machine, a Knitmaster 360 and new ribber YC6, but any kind of manipulation is difficult as I am 82 and have arthritic hands.

Yours sincerely,
Mrs Joyce Letzes
Harrow Weald, Middlesex

We're sorry to hear you are in trouble with your colour changer, Joyce. Other readers may well share your problems so we would suggest you look

back to the October and November issues in 1992 when Liz Norton devoted her Simply Silver articles to the subject.

Dear Anne,

Reading the June issue of your excellent magazine regarding 'erasing' a pattern from the mylar sheet, I made up my mind, at long last, about letting you know my tip for 'erasing' a pattern.

I use Bio-tex rub-on stain remover. The sponge applicator on the top of the bottle ensures the liquid is applied precisely where it is needed. I turn the bottle upside down and rub the applicator on the parts I want to remove, then use a typewriter rubber on the sheet. After a quick rinse under the hot tap, I let it dry. It is soon ready for me to use again. I have used it on a very large area, which I no longer needed. I hope this tip will help other knitters.

I much prefer your magazine to the other ones. I also like your pre-knitting notes and I find it useful that you

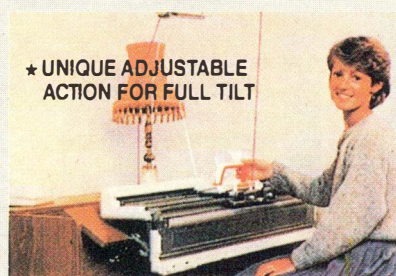
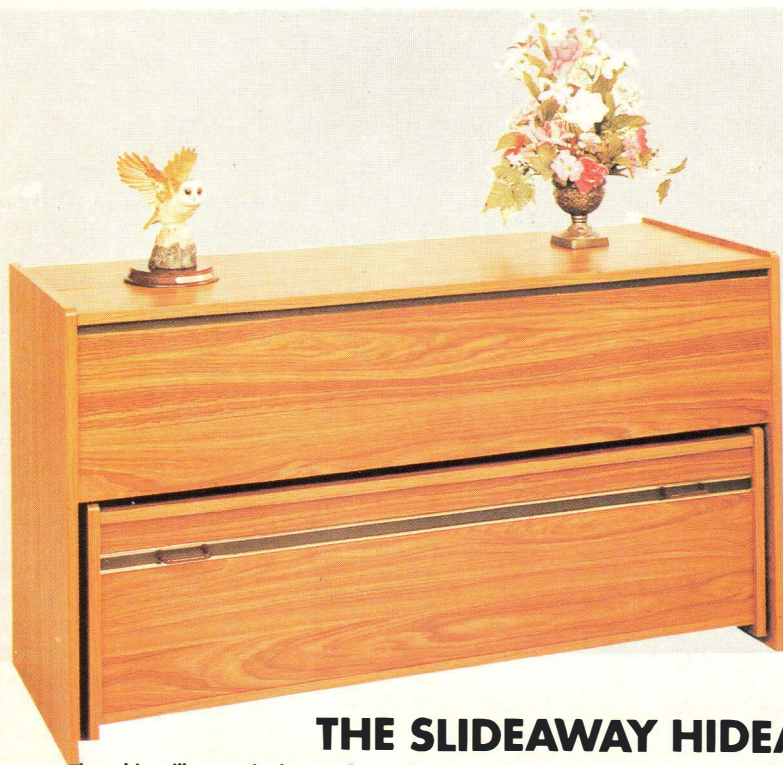
give the finished garment weight.

So keep up the good work!

Yours sincerely,
Mrs M. V. Newport
Yate, Bristol

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

An acquaintance showed me a cardigan she had bought in the sales. 'It's stocking stitch on the back and purl on the fronts,' she told me, 'that's why it was reduced.' A close inspection showed that the fronts had a line of tuck stitch running from top to bottom, resembling a little cable. I explained to my friend that this was sewn up correctly. She was very indignant, 'Why did they reduce it then?' she queried belligerently. 'I'm afraid I don't know,' I told her, privately thinking that if I could get into the mind of the Store Manager I might have been able to anticipate when he was going to reduce the raincoat I'd just bought! JL



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MASTERCLASS

THE COLOURS, THE SHAPES

Knit yourself into fashion. There's no excuse for anyone to avoid the latest trends as they are so many, so exciting, so wearable and so knittable.

Mary Dowse

There's a tremendous feel for really singing colour – soprano light and bright, basso profundo dark, dark, very rich shades. There is a very warm palette and a light palette; light yellows, golden tangerine and orange through to darker burnt orange, with a liberal dash of glowing pepper red. Then there is the deep deep colour of aubergines, the dull purple and indigo of damsons, the

muted rich pinks of a ripe Victoria plum and every tone of terracotta and rust such as the warm oranges and pinks of old Tudor and Roman bricks and the pantile roofs of Italy.

All these are balanced by the deepest anthracite greys, the dark browns of 'black sheep' and newly turned earth, the dark green of holly leaves and rich sooty blacks. A truly memorable range of

colour, though if you really fancy jade and emerald, rich blue or brilliant cerise and cherry colour, don't be afraid to use them. Rules are always made to be broken!

You can easily find all these colours in wools and mohairs, but if you're one of the unfortunates who can't wear wool, take a look at Texere's wonderful range of silks – by no means all as expensive as you might think and quite gorgeous to wear, whether you choose brilliant colours or natural tones.

In knitting there are lots of double jacquard patterns, especially 'graphic' rather linear designs, used for bulky sweaters and jackets. Knits tend to the 'chunky' look, not necessarily in very thick yarns but lightly bulky, or featuring very fine yarns, often used together in several gentle colours. There is also a lovely

soft look of tweeds and bouclés, again with several colours used together to make a beautiful misty mellow mixture. The layered look is back with us again, with all its opportunities for changes of colour and texture in one outfit.

The long, lean look is also a must, often shadowed by a bulky cover-up, so if you are not as long and lean as you would like to be you can still get away with a long lean skirt and a big soft bulky top, particularly if it is an 'ethnic' folklore one.

As I told you last month, the natural 'environmentally friendly' colours are very fashionable. There's a marked feel for the 'medieval' look as well. Draped and folded long dresses and skirts, over-dresses over a simple plain dress, worn with heavy 'hand-made' looking 'medieval' jewellery – and don't forget the heavy opaque tights to go with them. All the hosiery manufacturers seem to be bringing out a range of coloured 70 denier tights, sometimes quite opaque, sometimes less so. These look very good for winter and are certainly warm for chilly days. This is all good news if your 'medieval' taste runs to the 'Robin Hood' look of hooded tunic and lots of leg – a great look for the young and dashing.

The current medieval look is of the earlier period, not the patterned circular styles with elaborate headdresses which came later, but those simpler tunic shapes, very easy to make in knitting. If you're slender they can be made really clinging as the knitting does the work for you, but if you are larger, they can easily be made more ample to fit loosely and drape elegantly. They would be absolutely splendid in the deep rich colours of the prevailing trends and isn't it marvellous that those trends are also for the becoming long skirts. You can even wear a long split skirt with either leggings or long tapering trousers worn under it.

All these styles can be intensely practical or totally fantastic and party-fied, whether your taste is for the short tunic and tights or the feminine long draped dress, perhaps with a hood as well. They do call for fine yarns, no thicker than three-ply, and often work best in two-ply. Fortunately there is no lack of



these in great variety. Most of them, though not all, tend to be mail-order.

You can usually buy Forsell's fine two-ply wools (or three-ply) at your local supplier and Bramwell's Hobby and Silky and Bonnie's French Crêpe are usually easy to find too. Yeoman's 'Janeiro' is a charming fine viscose yarn, less well-known perhaps than their 'Grigna' but it drapes beautifully and is not expensive. Celandine's fine kid mohair would make a beautiful dress and Nina Miklin's fine wool and finest kid mohair come in a most beautiful range of colours, as does Brockwell's fine wool. Texere also have some very fine wools and a lovely silk and wool mixture.

There are many more and if you haven't sent for any new shade cards lately, it would be very worthwhile to invest in some up-to-date ones from the many advertisements in your knitting magazines. It's money very well spent, but as there are so many and firms do need to charge for their shade cards, why not get together with other members of your knitting club to order a really comprehensive range? A 'library' of what is available would be invaluable and you could all spend a very happy

and profitable evening going through the ranges and choosing what you like.

Also, when you visit your local supplier, take a really good look at their stock and if a group of you want a particular yarn they don't have, try to persuade them to order it. They'll usually be happy to do so if they know that you are going to buy it, but they can't order everything and have it on the shelves for years!

You might also like to try the many fabric 'paints' available. Iris Bishop has some which you just paint on and allow to dry. These can be diluted and mixed freely while the Jones Tones from Bramwell can be used thickly encrusted and glittered for a very lavish effect. You might well 'club' together for these too, to get a good range of colour and glitter. They're great for decorating shoes to wear with your knitting or can be used thinly to add a gentle glitter to party-wear.

Begin now. Whether you want bulky tops and sweaters or flowing feminine dresses, get knitting for a wonderful winter wardrobe. You are going to be very busy indeed this autumn. Isn't it a pity that there are only 24 hours in a day?




Mary Dowse Designs

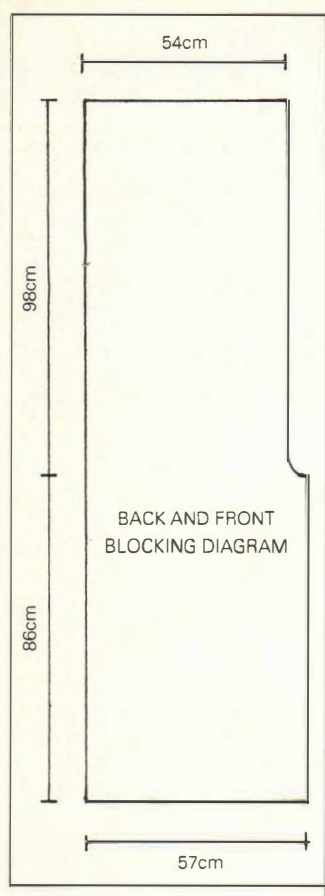
Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine-gauge) machines in sizes from 10 to 26.

Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines. Folios and books, including "Notes and Ideas for Double Jacquard". Illustrated catalogue and prices £1 refundable with order.

**Mary Dowse Designs, 50 St Anne's Crescent,
Lewes, East Sussex BN7 1SD**

2





For further information about Nina's yarns please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

2 WRAPPED IN BELLINI

YARN

Nina Miklin - Bellini.
240g each of Col 02 (A) and Col 27 (B).
170g each of Col 80 (C) and Col 23 (D).

SIZES

One size

MACHINES

Standard gauge machines with a ribber.

MAIN TENSION

Full needle rib approximately T5/2 on Brother 910,
10 cm square = 29 stitches and 46 rows.

NOTE

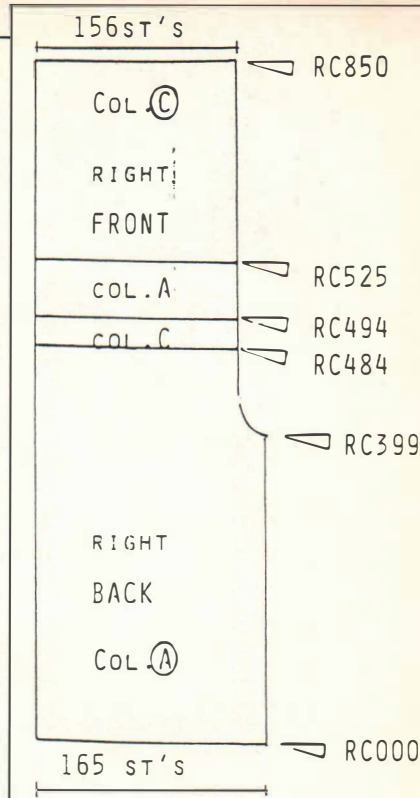
The side knitted on the main bed was used as right side.

RIGHT BACK AND FRONT

Arrange over 165 Ns for full needle rib. Knit selvedge. Set RC at 000. Knit in Col A to RC 399. On right side, * cast off 5 sts, K 2 rows, cast off 4 sts ***. Knit to RC 484. Change to Col C. Knit 10 rows. Change to Col A and K 21 rows. Change to Col C and K to RC 850. Cast off.

LEFT BACK AND FRONT

Arrange over 165 Ns for full needle rib. Knit selvedge. Set RC at 000. Knit to RC 335 in Col D. K 21 rows in Col B. Change to Col D and K 10 rows. Cont in Col B as per diagram, shaping back neck on left side from RC 399 as for right side from * to ***

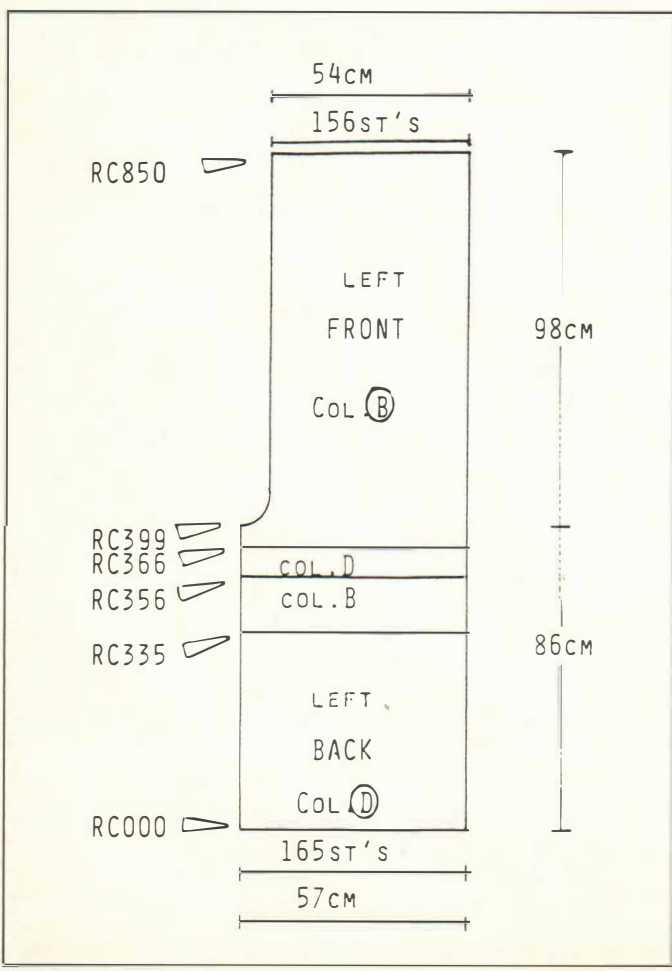


MAKING UP

Steam iron all parts. Join centre back with mattress stitch.

CARE INSTRUCTIONS

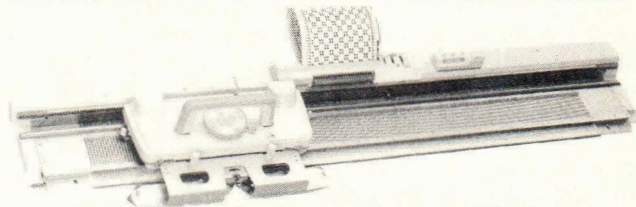
Lukewarm hand wash.



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BITS AND PIECES

Following her review of knitting machines, this month Diane looks at the wide variety of accessories which are available for Brother owners.

Diane Bennett

'This is not a hobby, it's an obsession!' That is the sort of comment which many husbands have made seeing the large number of items which seem to arrive after the purchase of a knitting machine. There are many different accessories available and it is often difficult to choose the most useful.

When I bought my first punchcard knitting machine, most knitters only had a single bed initially and added a ribber later. Other accessories were very limited and usually only owned by the experienced knitters. Now, many knitters buy a ribber and a range of accessories at the same time as purchasing the machine. A ribber is probably almost an essential, but beware of buying other items until you have had time to get used to the machine. How annoying to have bought a double bed colour changer, for example, only to find that you do want to knit single bed shadow pleated skirts, which require a single bed colour changer.

RIBBER

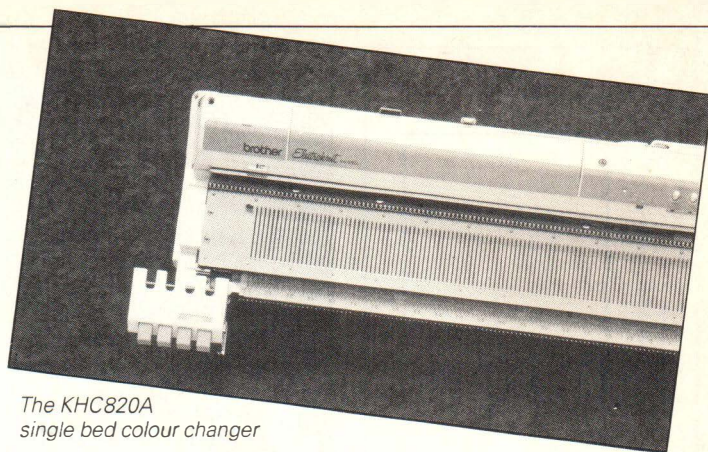
MODELS: KR850, KR260

MACHINES: The KR850 is suitable for any standard gauge punchcard or electronic machine. The chunky ribber, KR260, is suitable for the punchcard and electronic chunky machines.

EARLIER MODELS: The previous ribber for standard gauge machines was the KR830, which has no selective patterning for jacquard. The KR710 (which is no longer in production) should be used with the push button KH710 machine.

USES: The ribber can be used to knit ribbed welts and bands with a wide range of yarns for garments knitted mainly with the single bed.

It is also possible to knit a very wide range of stitch patterns with the ribber. These can be used for complete ribbed garments. The variety of stitches results from the combination of different needle settings, stitch patterns and racking which are



The KHC820A
single bed colour changer

unique to the ribber. Some of the most commonly used stitches are English rib, tuck rib, pin tucks and racked ribs.

The KR850 ribber has a very limited form of selective patterning. By using the 'lili' buttons, it can be set to select alternate needles for a tuck or slip pattern. This is usually used when knitting double jacquard with the double bed colour changer.

COMMENTS: A ribber is now an almost essential piece of equipment for most knitters. Ribbed welts and bands give even stocking stitch garments a really professional look.

Complete ribbed garments are more difficult to knit. The weighting which is required means that shapes must be simple and garment pieces knitted with care. Start with a simple item, such as a ribbed hat or scarf. After that, learn the techniques used for ribbed garments by progressing to ribbed skirts, jumpers and jackets.

It is possible to knit welts for garments knitted with chunky machines by hand or using alternate needles on a standard gauge machine with a ribber.

TRANSFER CARRIAGE

MODEL: KA8300

MACHINES: Suitable for any standard gauge punchcard or electronic machine with a ribber.

EARLIER MODEL: A transfer carriage was also available for push button machines, but this is no longer in production.

USES: The transfer carriage makes it possible to transfer stitches from ribber to main bed in one or (for some rib settings) two movements.

A variety of stitch patterns can also be knitted. All stitches are transferred to the main bed after completing the welt. Needles can then be pushed into work and transferred to

the main bed after knitting a few rows, producing very attractive lace-like effects.

COMMENTS: This is an essential piece of equipment for those who are knitting single bed garments with ribber welts for profit, because of the time saved. Other knitters who find transferring stitches difficult or tedious will also benefit from using it.

In order to use the transfer carriage successfully, the ribber must be correctly aligned. Main bed and ribber needles must be in the correct position relative to one another. Contact your local dealer or Brother for more information.

COLOUR CHANGERS

MODELS: KHC-820A single bed colour changer. KRC-900 double bed colour changer.

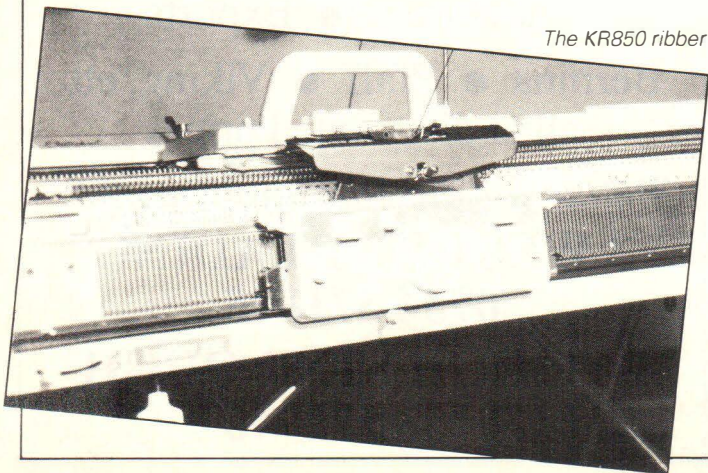
MACHINES: Both colour changers are suitable for all standard gauge punchcard and electronic machines. The KRC-900 can also be used with the chunky KH260 and KH270 machines.

PREVIOUS MODEL: The earlier double bed colour changer, with orange buttons, can only be used with standard gauge machines.

USES: SINGLE BED COLOUR CHANGER. This can be used for speedy colour changes while knitting single bed fabrics. It is possible to use this colour changer while a ribber is attached to the machine.

In addition to simple stripes, this colour changer can be used for multi-colour tuck and slip stitch patterns, multi-colour Fair Isle and lace. It also makes the knitting of shadow pleated skirts very much quicker and easier.

USES: DOUBLE BED COLOUR CHANGER. This can be used for speedy colour changes while knitting double bed fabrics.



The KR850 ribber

GARTER CARRIAGE

MODEL: KG95

Although most commonly used for double jacquard, the double bed colour changer can also be used for stripes in ribs and for multi-colour tuck and slip stitch ribs.

COMMENTS: Before purchasing a colour changer, always think carefully about the type of knitting which you enjoy. Knitters who rarely knit ribbed garments will probably not use a double bed colour changer very frequently. If you cannot knit a single colour ribbed garment, you are unlikely to be able to knit one changing colour every two rows!

Owners of either colour changer should first knit a few simple striped items before moving to the more complex stitch patterns. If you have a double bed colour changer which you do not use (and there are many of those!), knit a few single-colour ribbed garments first, to master the techniques required for ribbed garments.

Knitters who enjoy using colour in a variety of stitch patterns will find that a colour changer is a useful investment.

KNITLEADER

MODEL: KL116

MACHINES: Suitable for all standard gauge and chunky punchcard and electronic machines.

EARLIER MODELS: A model no longer in production was made for push button machines. However, owners of these machines may be able to purchase an extra set of brackets to attach the KL116 to the machine. Some punchcard machines had a built-in, half-width KnitLeader.

USE: The KnitLeader is used as an alternative to written patterns. The shape of the garment pieces is drawn on to a plastic sheet. After a tension square is knitted, the KnitLeader can be set up and will show the number of rows to knit, plus the shapings.

COMMENTS: A very useful piece of equipment for the new knitter because it overcomes the problem of trying to achieve the tension stated in the pattern. Also, it is ideal for those who enjoy designing garments or who find written instructions tedious to follow.

MACHINES: For all standard gauge punchcard and electronic machines with built-in rails.

EARLIER MODELS: Machines without rails, including the KH910 and KH836, require the KG88, which is no longer produced but may be available second-hand. The KG89 was for punchcard machines, but could be used with electronics if a set of magnets was fitted. The KG93 was for electronic machines.

USES: The garter carriage knits purl and plain stitches in the same row, making it possible to knit a variety of single colour textured fabrics and ribs. It can be programmed to knit a set number of rows, making it possible to knit while you are working or using another machine. The garter carriage also features automatic cast-on and cast-off, which can be used for any piece of knitting.

COMMENTS: Although slow, the garter carriage is ideal for the busy knitter. It is an alternative to a ribber for thicker yarns, but cannot knit ribs suitable for welts of garments knitted in very fine yarns. Many knitters who use their machines regularly find that it is difficult to allocate machine time for the garter carriage and prefer to have a second machine. However, the garter carriage can be used at weekends or even overnight if there is no problem with the noise. A garment piece will take several hours to knit, but the fabrics are superb.

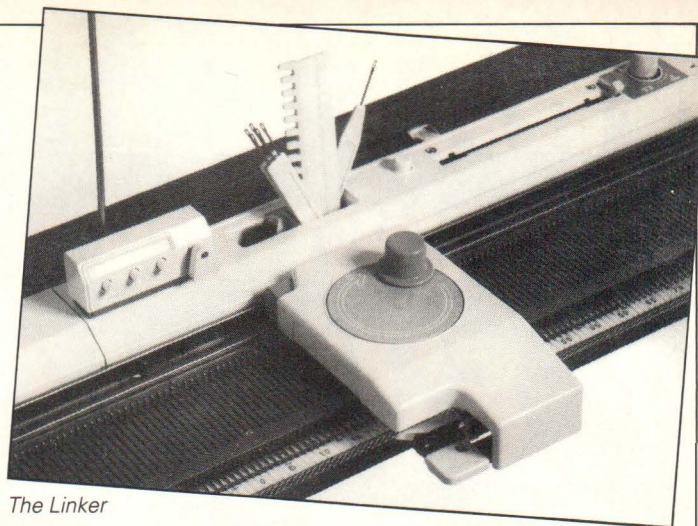
LINKER

MODEL: KA8310

MACHINES: Any standard gauge punchcard or electronic machine.

USES: Casting off and joining garment pieces.

COMMENTS: Knitters who do not own a garter carriage will find that the linker will save time when casting off long sections. To join pieces of knitting, the two pieces are picked up on to the needles before knitting a row and casting off with the linker. This can be fairly slow and requires the knitter to sit at the machine – some knitters prefer to be able to sit with the family when making up garments.



The Linker

INTARSIA CARRIAGE

MODELS: KA8210, KA2600N

MACHINES: For standard gauge and chunky machines which do not have a built-in intarsia setting.

USE: For knitting intarsia, which can be used involving any number of colours in a row. Needles are brought forward to D position and the yarns laid over the needles before knitting the row.

COMMENTS: This is a useful accessory for the knitter who enjoys intarsia. However, it is a very slow technique – it may take many hours to knit one piece of a garment.

MOTOR DRIVE UNIT

MODEL: KE100

MACHINES: For standard gauge and chunky punchcard and electronic machines.

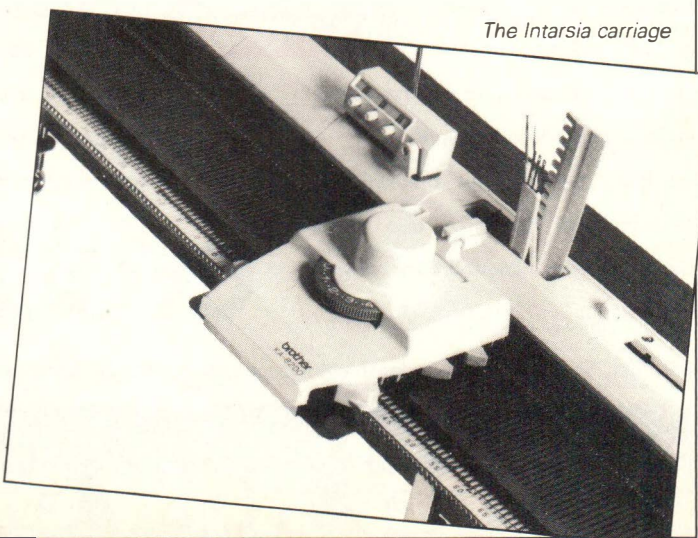
USES: The motor can be set to knit a number of rows, or single rows can be knitted with the foot control. To avoid problems with the yarn, the width is set before starting to knit.

COMMENTS: An excellent motor with a wide variety of features, which is ideal for the knitter who finds the machine physically difficult to operate or who has limited time. Once set up, however, the machine-plus-motor is rather difficult to dismantle or move. The motor is fairly noisy, especially when using the colour changer – an important consideration if you live in a flat!

All Brother accessories include an instruction book. However, knitters who would like more information and a series of graded patterns to get them started may like to know about Diane's books:

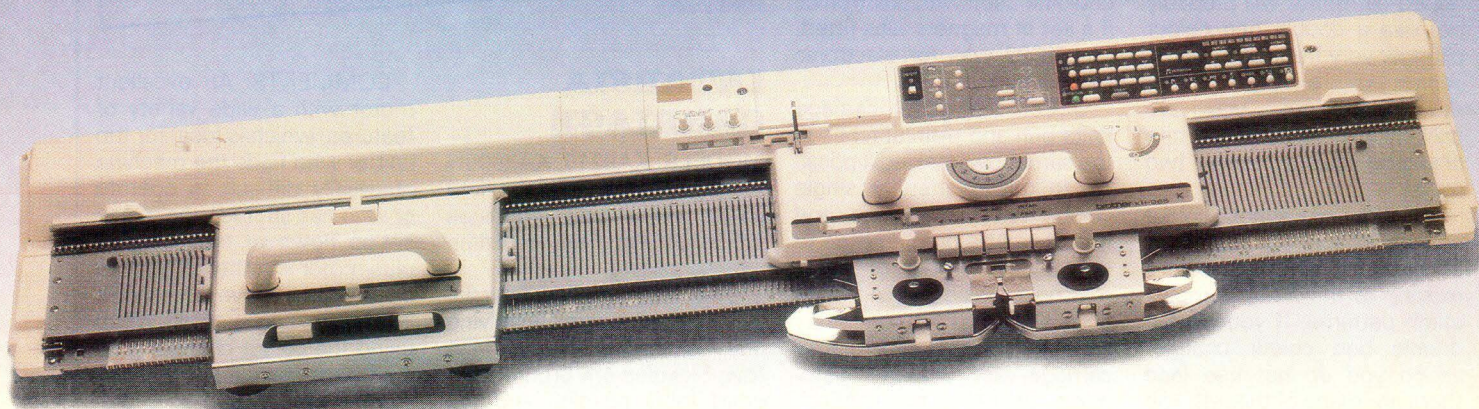
*USE YOUR RIBBER (£6.20)
SINGLE BED COLOUR CHANGER (£5.50)
DOUBLE BED COLOUR CHANGER (£5.50)
CHARTING DEVICES (for the Knitleader – £5.50)
GARTER CARRIAGE (£5.50)*

The books are available from your local dealer, or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Prices in brackets include postage and packing – don't forget to ask for a signed copy if you would like one.



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DEAR brother®

If you own a Brother, you have an excellent technical advisory service available at the company's Manchester offices. These extracts are samples of Janet Cooke's friendly advice. Is there a reply here that saves you a letter?

Janet Cooke

VIDEO TAPE

I have owned a Brother Electronic 950i machine for approximately two years and have been advised by a friend that it is possible to purchase video tapes to provide additional instruction on knitting machines.

I should be pleased if you could advise of any known video instruction tape which has been produced specially for this machine and its cost.

We do produce a video specially for the KH950i, which shows you how to program your machine. The cost is £10.50 and it can be despatched to you from our Manchester office (see box below) on receipt of a cheque for this amount.

BROTHERLY ADVICE

Problems with your Brother? (A great many 'sisters' will doubtless be nodding their heads in agreement here!)

Then did you know that Brother run their own helpline for customers and welcome any opportunity to help solve any knitting machine problems?

If you have a query regarding your Brother machine, then you can write direct to Janet Cooke at Jones+Brother, Domestic Division, Shepley Street, Audenshaw, Manchester M34 5JD.

PATTERN CARTRIDGE

Although my ElectroKnit KH900 was purchased a year ago I have only recently had the opportunity to use it. I would be very grateful if you would answer a few questions for me.

I have a lace carriage but no instructions on how to use it on the 900. Should there be a separate instruction manual? I can find nothing helpful in the main manual.

Cartridges are mentioned in this manual. Can I save my own patterns on a blank cartridge and is it possible to buy ready programmed cartridges? If so would you please let me know the cost of both cartridges.

I would also welcome any extra information on the 900 regarding accessories and so on.

There should be an instruction book supplied with your lace carriage, so I am enclosing one with the accessory leaflet you requested.

There will be a blank cartridge available shortly, on which you will be able to save designs you have input yourself. At the moment there is only one cartridge with patterns already on it. This is called the Stitch Pattern Extra Cartridge and retails at £60.32 + VAT. You will also need Volume 5 punchcard pattern book to go with it, which retails at £18.20. Both can be obtained direct from us.

CHANGING COLOUR

I have been trying to knit in coloured stripes, using different stitch patterns for each. I started with cables which appear on the purl side, then changed to tuck stitches on the plain side and then to Fair Isle.

At each colour change there is a line of stitches in the 'wrong' colour and the Fair Isle pattern appears in reverse.

I have a Brother KH881 and wonder if you could also send me a price list for machines and pattern cards.

Most tuck and slip patterns show the texture of the stitch on the purl side of the fabric whilst with Fair Isle and plain knitting you would use the knit side. This means you would have to keep turning the fabric as in the knitted sample I am sending you.

I started with the cable sec-

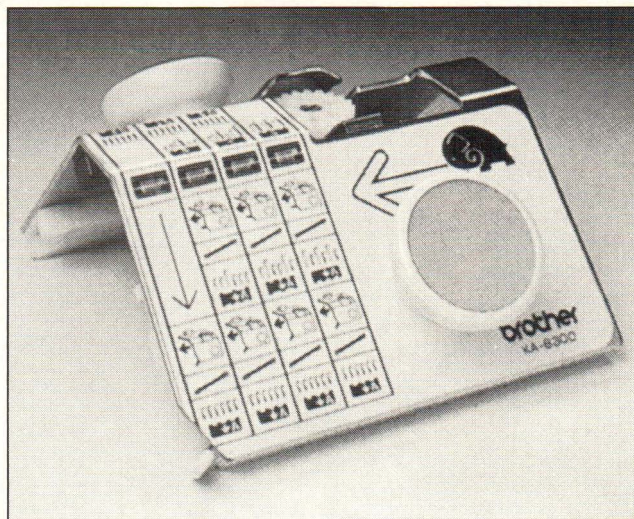
tion and on completing this I knitted one row with blue yarn, the colour of the second stripe. I then removed the work on waste yarn, turned it around and put it back on to the machine.

I then knitted the tuck stitch section. After completing the last blue row, this was removed on waste yarn, turned round and put back on the machine. The colour was then changed to knit the Fair Isle section.

As you can see from the sample, to try to combine plain or Fair Isle with tuck stitch does not really work because of the difference in tension. Tuck stitch produces a wider fabric so your garment would not be the same width all the way up.

With regard to your request for a price list for machines, as we are a wholesaler we do not supply a retail price list. I suggest you visit your nearest authorised dealer to see and price our range.

LUCKY DIP



There's only one prize in our bran tub but what a prize! Worth £82.00, the KA8300 Transfer Carriage for your standard gauge knitter with ribber, makes rib knitting so simple that you will be using that ribber more and more.

The transfer carriage allows you to transfer stitches from the ribber to the main bed in one easy sweeping movement. Not only does this make ribbed welts the work of moments, but it makes available a whole range of rib stitch patterns which would otherwise be just 'too much like hard work'!

For your 'Lucky Dip', just write your name and address on a postcard, put OCT (for this issue) in the top left-hand corner and address it to Lucky Dip, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

The dip takes place at the end of the month, so make sure your card arrives by 31st October.

3 GEOMETRIC JACQUARD

PATTERN RATING

**** Recommended for experts.

BACK AND FRONT ALIKE

With carriage at right and colour changer in position, push 155 [163, 169, 177] Ns on main bed and 154 [162, 168, 176] Ns on ribber to WP for full needle rib. * Using MC, cast on and hang comb and weights. Set slide lever to I. Set RC at 000. Cont in tubular knitting. Using MT-4/MT-4, K 2 rows. Using MT-3/MT-3, K 2 rows. Using MT-2/MT-2, K 2 rows. Using MT-1/MT-1, K 2 rows. Using MT/MT, K 22 rows. RC shows 30. Cancel tubular settings. Button 7 up *. To select Ns for Stitchworld 512, K 1 row to the right. Set RC at 000. Cont in double jacquard. K 48 rows. Cancel KC and PART on main bed but leave all double jacquard settings on rib carriage. Cont in MC. On main bed - K 2 rows, slip 2 rows until RC shows 59. To select Ns for Stitchworld 516, K 1 row to the right. Keep on part buttons on main carriage and colour change according to Notes. K 200 [220, 240, 248] rows. RC shows 260 [280, 300, 308].

SHAPE ARMHOLES

Transfer 18 sts from ribber bed to main bed at carriage side and cast them off loosely at beg of next 2 rows. 119 [127, 133, 141] sts on main bed. K 190 [198, 206, 214] rows. RC shows 452 [480, 508, 524]. Cancel KC and PART on main bed but leave all double jacquard settings on rib carriage. Cont in MC. On main bed - K 2 rows, slip 2 rows. Cancel all double jacquard settings. Cont in full needle rib. K 1 row. Using WY: K a few rows and release from machine. Cast off by latching off ribwise through last row worked in MC.

SLEEVES

With carriage at right, push 81 Ns on main bed and 80 Ns on ribber to WP for full needle rib. Work as for back and front from * to *. To select Ns for Stitchworld 516, K 1 row to the right. Set RC at 000. Cont in double jacquard. Colour change according to Notes. Shape sides by inc 1 st on main bed at each end of every 10th row by moving heel of last st to adjacent N (whenever

MACHINES

This pattern is suitable for Brother standard gauge electronic machines with Stitchworld memory, 850 ribber and double-bed colour changer.

Owners of other machines with double jacquard facility and 1x1 needle selection on the ribber should substitute a similar pattern recommended for their machine and adapt the instructions as appropriate.

MATERIALS

Bramwell Duomagic.

1 x 500g cone in Wood Pigeon (MC).

1 x 500g cone in Teal (A).

1 x 500g cone in Maroon (B).

GARMENT WEIGHT

Finished garment in first size weighs 400g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 10.

MEASUREMENTS

To fit chest 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Actual size 105 [111, 115, 120] cm, 41½ [43½, 45½, 47½] in.

Length to shoulder 61.5 [65.5, 69, 71] cm, 24½ [26, 27, 28] in.

Sleeve length 50 [54.5, 57, 61] cm, 20 [21½, 22½, 24] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches (on each bed) and 77 rows to 10 cm, 4 in measured over double jacquard (tension dial approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used built-in Brother cards 512 and 516 for this pattern. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

Many Stitchworld patterns make superb double jacquard with button 7 up. These two patterns are both from the section for the single-bed colour changer, but they are much better as double-bed, float-free fabric. We use 3 colours instead of 4, so you cannot rely on the screen with yellow button pressed - it is only right some of the time. Instead, write yourself a programme for pattern 516 which tells you when to change colour after the 28 row repeat:- for back and front, after 60 rows of pattern 512 and plain jacquard (RC shows 60) change to A, when RC shows 88 change to B, when RC shows 116 change to A, when RC shows 144 change to B and so on. For sleeves, you will start pattern 516 after tubular cuff, so when RC shows 000 change to A, when RC shows 28 change to B and so on.

er you have 2 new sts on main bed at each end, move their heels to 2 corresponding ribber Ns - this makes sure that the 'lili' button behaviour remains consistent). Cont to inc until RC shows 280 [308, 336, 364]. Cancel KC and PART on main bed but leave all double jacquard settings on ribber carriage. Cont in MC. Cont to inc on every 10th row from previous inc and, AT THE SAME TIME, K in jacquard as before until RC shows 299 [327, 347, 375]. To select Ns for Stitchworld 512, K 1 row to the right. Set for double jacquard. Cont to inc on every 10th row from previous inc until there are 145 [151, 157, 163] sts on main bed. K 28 [26, 16, 14] rows. RC shows 348 [376, 396, 424]. Cancel all double jacquard settings. Cont in tubular knitting. Set RC at 000. Using MC, K until RC shows 16 [24, 24, 24]. Cancel tubular setting. Cont in full needle rib. K 1 row. Break off yarn leaving a very long end. Using WY, K a few rows and release from machine. Thread end of yarn through all sts of last row worked in MC. Remove WY (this will allow you to fit sleeve head into space without a disappointingly tight cast off).

NECKBAND

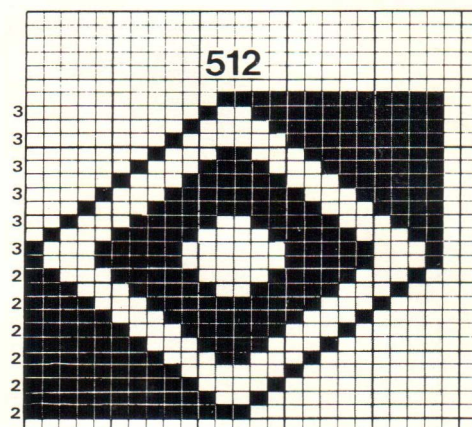
With carriage at right, push 99 Ns on both beds to WP for full needle rib. Using WY: cast on and hang comb and weights. Cont in tubular knitting. Using MT-4/MT-4, K 2 rows. Using MT-3/MT-3, K 2 rows. Using MT-2/MT-2, K 2 rows. Using MT-1/MT-1, K 2 rows. Set RC at 000. Using MT/MT and MC, * K 2 tubular rows. Dec 1 st on each bed at right. Rep from * 11 times more. RC shows 24. ** K 2 tubular rows. Inc 1 st on each bed at right by moving end st 1 N to the right, pick up heel of st and place on to empty N. Rep from ** 11 times more. RC shows 48. Using WY, K 10 tubular rows. Cont in full needle rib, K 2 rows. Release from machine.

PRESSING

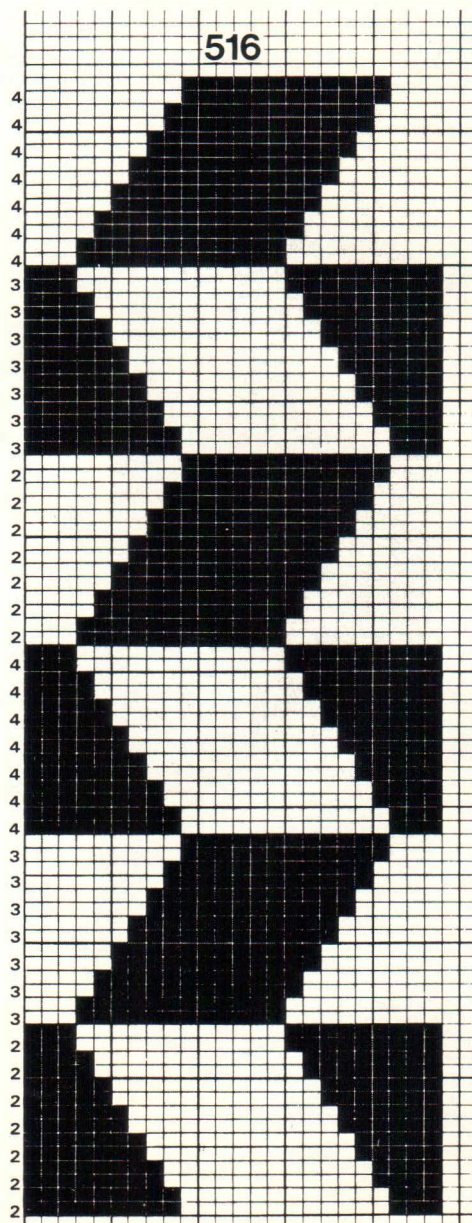
With a hot iron and damp cloth, press WY on neckband only.



20123



CARD 512



CARD 516

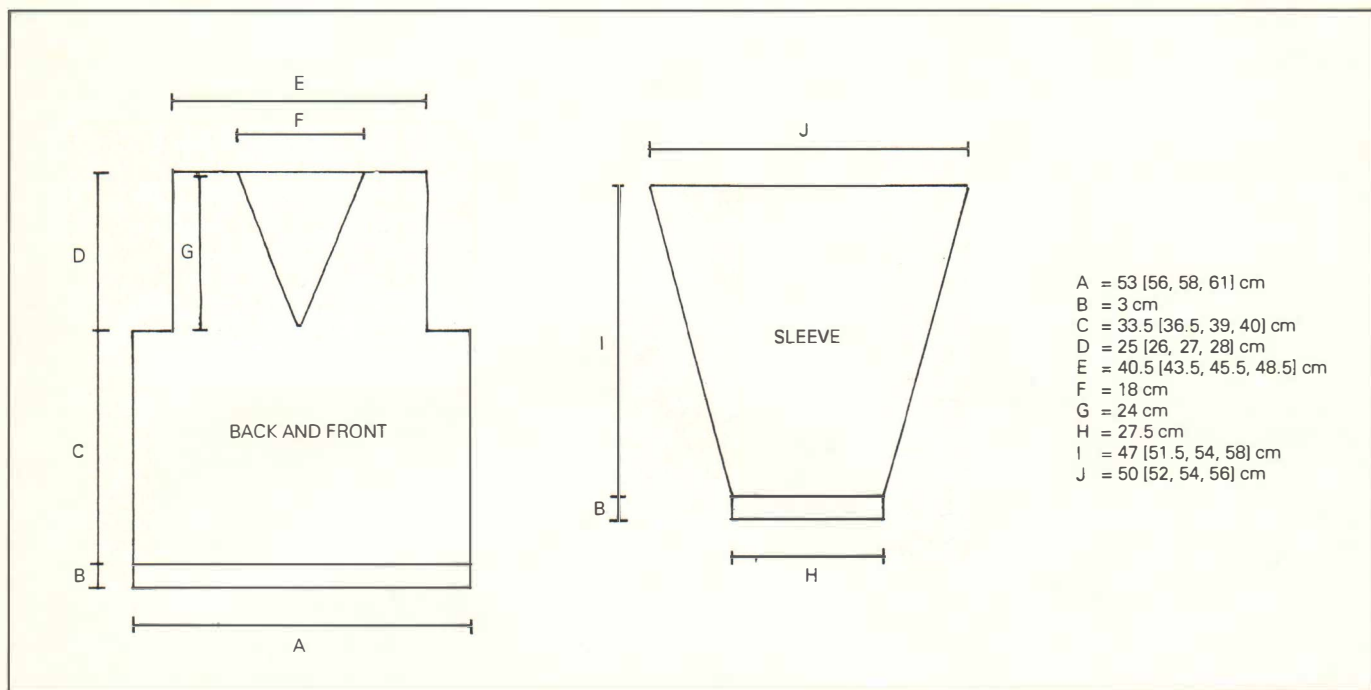
MAKING UP

Make a V-shaped cardboard template for neck, following measurements on diagram – (you will use this over and over again!). Draw round template with tailor's chalk in exact centre top of front, or mark with pins and tacking. Using a sewing machine and polyester

thread, sew around line (do not cut yet). Join shoulder seams. Cut off zig-zag cast on row and unravel last 2 rows on neckband. Open up your neckband so that you can see the beautifully mitred front 'V'. Fold back WY so that you can see P side of first row knitted in MC. Pin edge of neckband

on to right side of sweater around 'V' and back neck, covering machine stitching. Unravelling WY as required, backstitch through open loops of first row worked in MC. Cut away unwanted V shape inside machine stitching. Fold neckband over cut edge and pin in position, enclosing cut

edge and machine stitching. Catch down neatly on the inside. Pin sleeves into position along side edges of armholes. Pull thread gently to make exact fit. Fasten off securely and sew sleeves in place. Sew cast off sts at armholes to top of sleeves. Join side and sleeve seams.

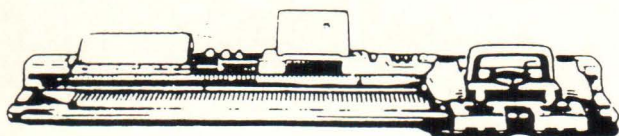


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QUESTION TIME

This time Pat reports on items of interest that have cropped up at recent club meetings and picks up a tip or two herself.

Pat Coulston

A superb dress in Grigna was shown at our knitting club recently by Sue and the pattern was a design by Ann Brown. Matching ribbon was used and the whole effect was stunning. Sue had worn it to a wedding, together with the hat and trimmings and I am sure she had looked quite stunning.

We had a real success story that led to a tuck stitch jumper shown by Joy. Joy had really struggled for ages. Her machine had been extremely badly behaved, while for a long time she had not even considered her problems could be caused by the machine, but thought it was all due to her inexperience. Eventually the machine went to hospital for major surgery (that's a joke – the mechanic's name is John Major!) and after a period of convalescence together, Joy and machine set to work and they produced this lovely garment. She was really thrilled and had every right to be so.

Run by our knitting club, we have 'Day Courses' and 'Workshops'. Recently Jean Keys came and demonstrated decorative 'flowers'. Not only were there flowers of every description in most attractive colours, but she also does decorative braids which are turned into motifs. It was a most interesting and informative day.

I can really recommend days like this to other knitting clubs. I like best the 'hands on' method where knitters bring their own machine, but such days tend to be unpopular, as dismantling and 're-mantling' knitting machines does not seem to be a pleasant pastime! So the next best thing is for the demonstrator to bring everything along, plus detailed

'hand out' notes on what she is doing, while the knitters simply watch her work and take in as much as possible. Remember though, these days do not come cheap – not only is the demonstrator spending a whole day (plus travelling) with you, but I can assure you, there are 'hours and hours of preparation work for any such day.

We have had days on intarsia, knit weave, cut-and-sew and so on. Another bonus of these days is that members get to know one another – something not always possible in a busy club session.

Our sales area seems to be going well these days. Members are bringing in items for sale and the notice board has been used a great deal for the 'bigger' sales (machines and so on). I went to a club recently, in Hampshire, where one of the members owned a knitting machine shop and she brought in accessories, books and yarn for sale. She was also taking orders for items she did not have with her and would bring them in at the next meeting. May I make a plea to club members, please try to support your local dealers where possible. In the words of a recent poster I have seen 'if you don't use them, you'll lose them'. We have lost too many shops in the recent recession – support them all you can.

There was a lovely comment from one of the members. Her just-knitted tension swatch lay on the kitchen table. Husband came in from working in the garden. 'What's this piece of knitting doing on the table?'

'It's resting.'

'Lucky swatch,' he said!

At class the other day, I came across an interesting phenom-

enon. I was demonstrating the 'e' wrap cast on. 'You must,' I insisted, 'bring the needles forward to HP on the second row to prevent problems. Also, to be safe, on the third row as well.'

Up piped one voice – 'I didn't bring mine forward and they didn't give any problems' (there's always one, I thought). 'But, by mistake,' she continued, 'I had left the weaving brushes in the working position.' I put my brain into quick gear – she was working on a Brother – could this be possible? – yes, I told myself – the weaving brushes might just hold that first row back, thereby preventing it from being pulled forward and causing problems. I'll not query this, I thought to myself, but give it a go. I duly did and, sure enough, it worked a treat. A fluke, I declared and had another go, with double the number of needles. Yes, again it worked. I tried it on the Silver – yes, it worked there too with the side levers both brought towards you. Thank you, student knitter, that was a good and (for me) a new idea. One word of warning though, it might not work if the weaving brushes are not in good condition.

An irritated knitter (from class) was on the 'phone the other day after working on her Brother. She had been trying to reprogramme for the second side of a neck, in Fair Isle, but she kept on getting a row of second colour yarn instead of the pattern. I asked her what she did to reprogramme? 'Card back to the noted row and locked it. Carriage at the right. Neck stitches still in HP, therefore carriage set to hold. All needles for the left of neck to UWP and knit the programming row.'

There is the problem. Knitting the stitches back from UWP is just like knitting them back from HP. This means that when your machine is set to Fair Isle knitting, all those stitches will knit in the second colour – hence the row of this second colour.

Recap – At the commencement of the neckline shaping, make a written note of the punchcard row number. Knit the first side.

Put all the needles for the second side back to WP using the three-pronged transfer tool (or similar).

Roll the card to the noted row and lock it.

Set to Part (empty for Toyota). With no wool in the feeder, do the programming row.

Now release the card, thread up both colours in the correct feeders, set to Fair Isle and continue to knit the second side to match the first.

Silver – If you have the model where the handle lifts, do this for the programming row. For older models, bring both side levers towards you and set to slip to do the programming row.

Reprogramming this way applies to any patterning.

When I was up in Scotland some years ago, there was a craft display and, of course, as a true machine knitter, I made my way straight to where I could hear a knitting machine going zoom, zoom! The user was making the most fabulous Shetland wool Fair Isle jumpers and cardigans. She made up her own designs – all small so the floats were few. What really caught my eye were the cardigans and how all the patterns matched so well at the front.

I watched her working on one and was fascinated to see she used 'sew-and-cut' for the fronts. She just left about two needles in NWP at the centre and knitted straight up, doing the armhole, shoulder and neck shaping as usual.

On completion, she sewed two lines of zig-zag stitches either side of the strands at the centre (where the needles had been out of work) and with sharp scissors, cut between these sewn lines. She then made and attached the bands separately. You could if you wish, leave one needle only out of work and instead of using the sewing machine, stem stitch up the fronts by hand, either side of the strands then cut between the sewn edges.

Whilst talking about 'sew-and-cut', one lady I know, Jean, cuts out the front and back neck at the same time. She knits the front and continues to knit down the back, casting off at the bottom of

the rib. She then lays out the work flat, with the wrong side facing up and marks the centre front. She lays the template for the front and back (which she has cut out as one piece) on to the knitting and draws around it. She then zig-zags on this line with the sewing machine. (See diagram.)

Next she sews one shoulder, measuring down two cen-

timetres and sewing on a diagonal line from that point up to the neck.

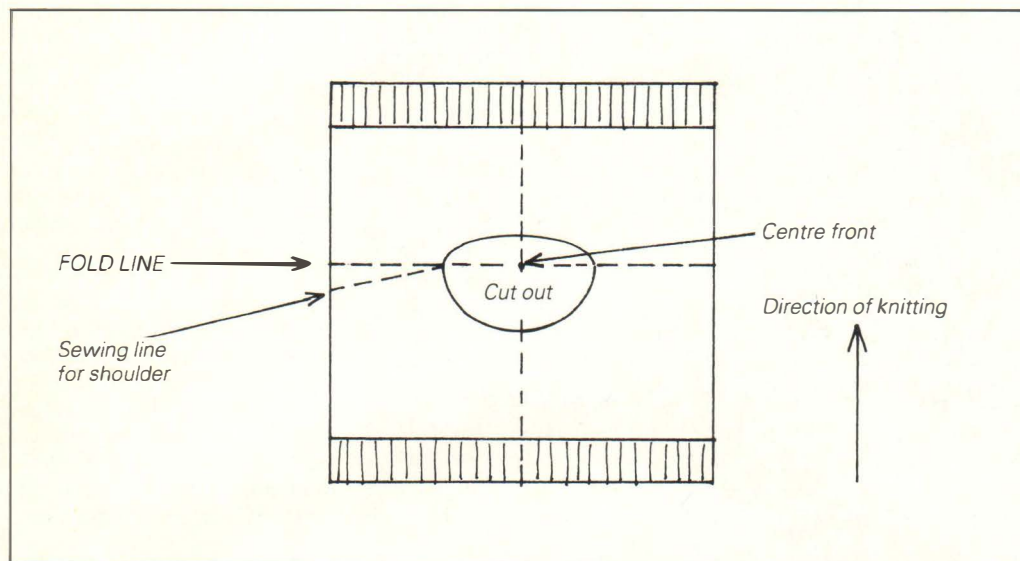
She then cuts out the neck, knits a separate neckband with double flaps and attaches it to the neckline with back-stitch. This method is good and easy to do, although there are a couple of disadvantages. One is that the pattern at the back is upside down (sometimes a problem), the shoulder

edges have to be cut and neatened and of course you must cast off neatly at the bottom of the second side. To solve the latter problem, you would knit a double rib. But all these challenges are surmountable and this method gives a different slant on the 'sew-and-cut' technique.

Talking of a 'different slant' – have you tried sewing over the 'stretch and tear' Vilene? Mark

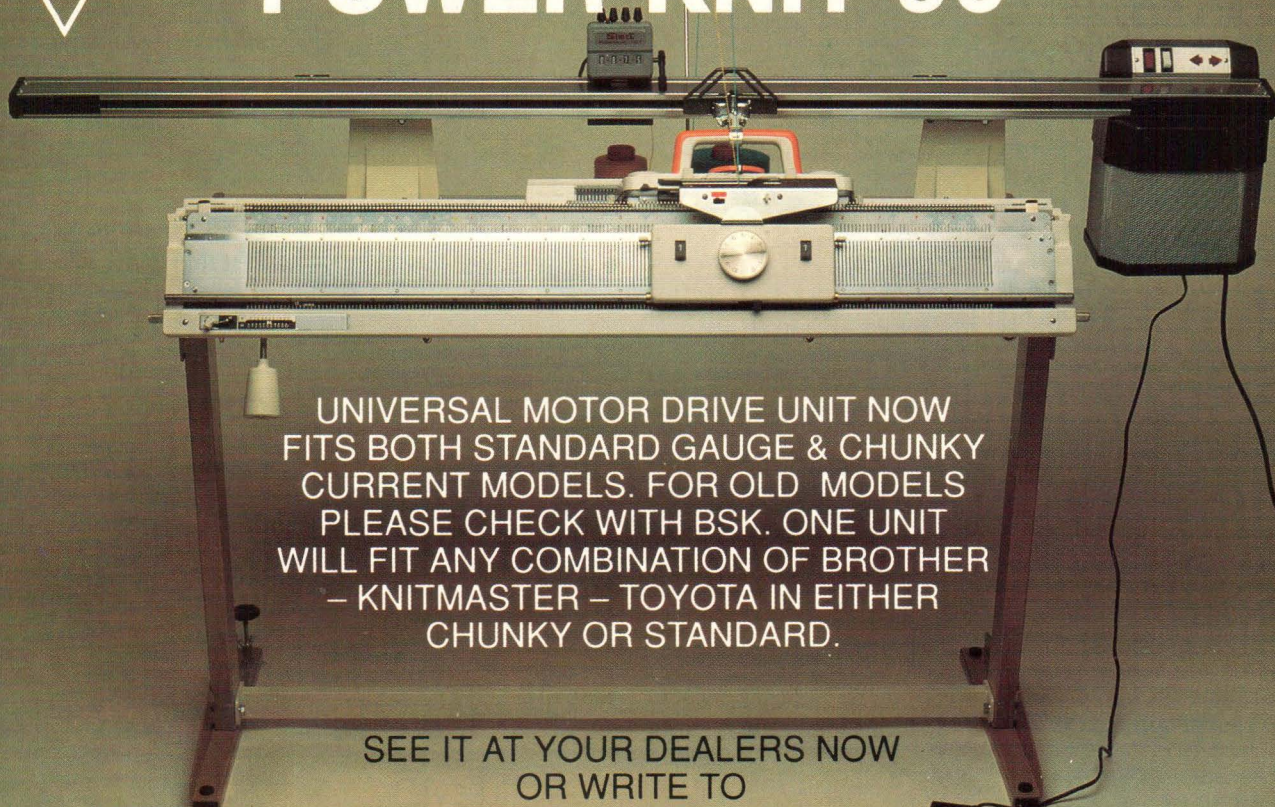
out the front and back neck shaping as usual, but do it on the Vilene. Pin and tack this vilene on to the front and back (be very exact how you place it), then do the zig-zag sewing stitch, straight on to the vilene. The advantage of this is that the sewing machine foot runs smoothly over the Vilene and prevents puckering of the fabric. On completion, cut the Vilene away from the sewing line, but do not actually pull it out. It can stay there, will not show and will give as the fabric is stretched in wear. If you try and pull this vilene out, the sewing machine stitches get stretched.

I myself always cast off at the top of the front and back, so that when I sew my shoulders (in a diagonal line) there is no fraying. If I was lucky enough to own an overlocker, then there would be no problem, I would go into plain knitting on completion of the front or back, do a few more rows, remove the work from the machine then overlock along the last row of patterned knitting. One day I might have one – if I win a competition!



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4 ASYMMETRIC STRIPES

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky and double knitting machines.

MATERIALS

Spectrum Strata DK.
3 x 100g balls in Grape (MC).
1 x 100g ball in Oxford (A).
1 x 100g ball in Cassis (B).
1 x 100g ball in Gold (C).
1 x 100g ball in Green (D).
1 x 100g ball in Rose (E).

GARMENT WEIGHT

Finished garment in first size weighs 475g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 15.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 115 [120, 124, 129] cm, 45¹/₂ [47¹/₂, 49, 51] in.
Length to shoulder 79.5 cm, 31¹/₂ in.
Sleeve seam 46.5 cm, 18¹/₂ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches and 25 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 1 for chunky machines or 5 for double knitting machines).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

STRIPE PATTERN A

K 4 rows A, 14 rows B, 4 rows C, 14 rows D, 4 rows A, 14 rows E, 4 rows C and 14 rows MC. These 72 rows form pattern.

STRIPE PATTERN B

K 22 rows MC, 4 rows C, 4 rows A, 14 rows B, 22 rows MC, 4 rows C, 4 rows A, 14 rows D, 22 rows MC, 4 rows C, 4 rows A and 14 rows E. These 132 rows form pattern.

RIGHT BACK PANEL

Push 43 [45, 47, 49] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripe patt A, K 120 rows. Place marker at each end *. K 71 rows. RC shows 191.

SHAPE SHOULDER

Cast off 10 [10, 11, 11] sts at beg of next and foll alt row, K 1 row. Cast off 10 [11, 11, 12] sts at beg of next row. Using WY, K a few rows over rem 13 [14, 14, 15] sts and release from machine.

LEFT BACK PANEL

Push 65 [67, 69, 71] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Cont in stripe patt B, K 120 rows. Place marker at each end *. K 71 rows. RC shows 191.

SHAPE SHOULDER

Cast off 10 [10, 11, 11] sts at beg of next and foll alt row, K 1 row. Cast off 10 [11, 11, 12] sts at beg of next row. Using WY, K a few rows over rem 35 [36, 36, 37] sts and release from machine.

LEFT FRONT PANEL

Work as for left back panel to * reading right for left. K 56 rows. RC shows 176.

SHAPE NECK

Cast off 23 sts at beg of next row. Dec 1 st at neck edge of next 12 rows. K 1 row. Dec 0 [1, 1, 1] st at beg of next row. RC shows 191.

SHAPE SHOULDER

Cast off 10 [10, 11, 11] sts at beg of next row. Dec 0 [0, 0, 1]

st at beg of next row. Cast off 10 [10, 11, 11] sts at beg of next row. K 1 row. Cast off rem 10 [11, 11, 12] sts.

RIGHT FRONT PANEL

Work as for right back panel to * reading left for right. K 56 rows. RC shows 176.

SHAPE NECK

Dec 1 st at left edge of next 13 rows. K 1 row. Dec 0 [1, 1, 1] st

at beg of next row. RC shows 191.

SHAPE SHOULDER

Cast off 10 [10, 11, 11] sts at beg of next row. Dec 0 [0, 0, 1] st at beg of next row. Cast off 10 [10, 11, 11] sts at beg of next row. K 1 row. Cast off rem 10 [11, 11, 12] sts.

RIGHT SLEEVE

Push 66 Ns to WP. Using MT

and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripe patt A, K 1 row. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 98 sts. K 16 rows. RC shows 108. Cast off.

LEFT SLEEVE

Work as for right sleeve using stripe patt B instead of stripe patt A.

RIGHT BACK AND RIGHT FRONT WELTS

Push 43 [45, 47, 49] Ns to WP. * With P side facing, replace sts from lower edge on to Ns. Unravel WY. Set RC at 000. Using MT-1 and MC, K 12 rows. Drop every alt st and pick up as for ribbing. Work a backstitch cast off *.

LEFT BACK AND LEFT FRONT WELTS

Push 65 [67, 69, 71] Ns to WP. Work as for right back and right front welts from * to *.

CUFFS

Push 45 Ns to WP. With P side facing, replace 66 sts from lower edge of sleeve on to Ns, dec 21 sts evenly. Unravel WY. Set RC at 000. Using MT-1 and MC, K 12 rows. Drop every alt st and pick up as for ribbing. Work a backstitch cast off.

BACK COLLAR

Join back panels, matching rows carefully. Push 46 [48, 48, 50] Ns to WP. With P side facing, pick up 48 [50, 50, 52]





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sts across back neck and place on to Ns with 2 sts tog on N at each side of seam. Inc 1 st at right edge. 47 [49, 49, 51] sts.
* Set RC at 000. Using MT-1 and MC, K 50 rows. Using MT, K 10 rows. Drop every alt st and pick up as for ribbing. Work a backstitch cast off *.

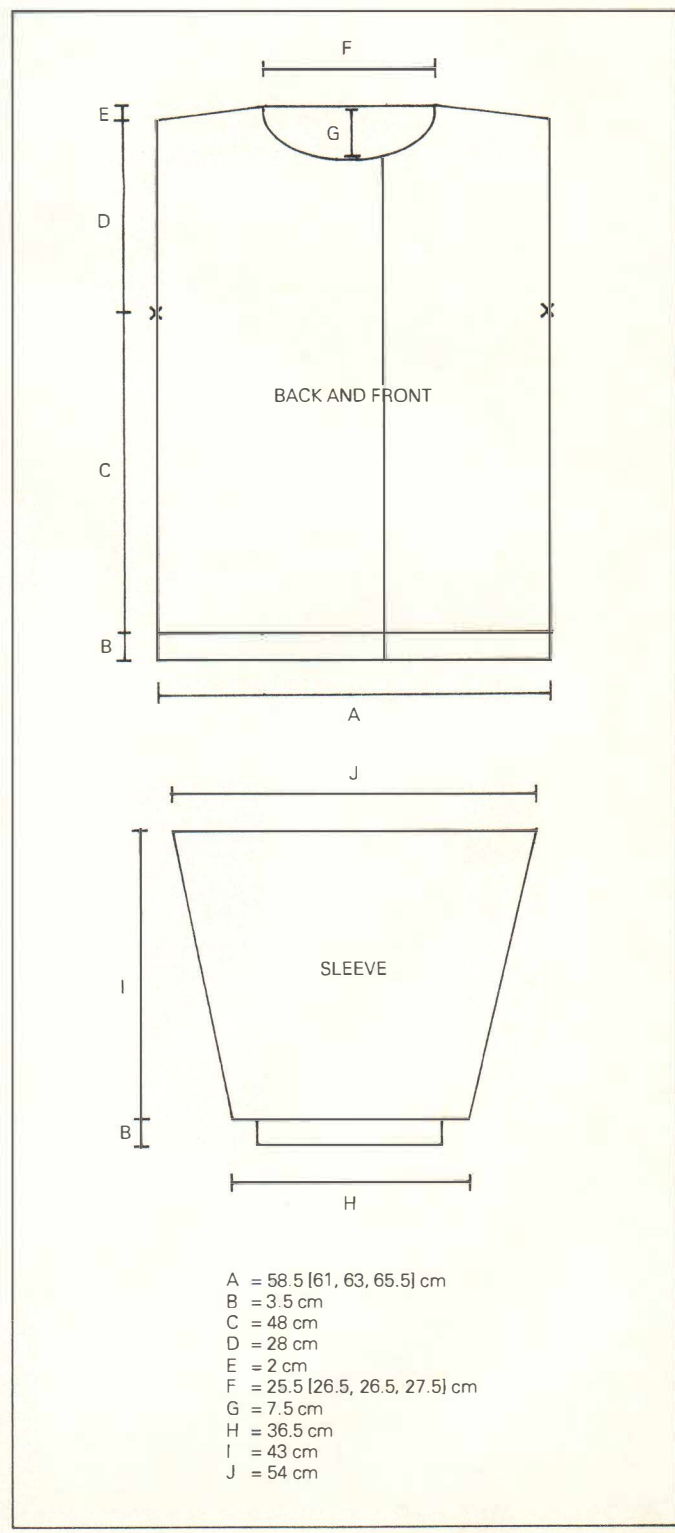
63, 65] Ns to WP. With P side facing, pick up 61 [65, 65, 67] sts around front neck and place on to Ns with 2 sts tog on N at each side of seam. Work as for back collar from * to *.

MAKING UP

Join shoulder and collar seams. Set in sleeves between markers, stretching slightly. Join side and sleeve seams.

FRONT COLLAR

Join front panels, matching rows carefully. Push 59 [63,



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What else can you call **pockets? If you have a handkerchief to keep out of sight or a pen to keep handy where is the best place to put it? When all else fails, where better to put your hands?**

Shelagh Hollingworth

TO SEE OR NOT TO SEE?

Occasionally a pocket can be a suitable part of your garment to make a fashion statement and this is probably best made by using a sewn-on patch pocket. Indeed, it's possible to add a pocket in this way to make a dull sweater look a bit more lively.

When you are in a hurry to make lots of things (and if you aren't this month, you no doubt will be next month) it is so much quicker to take any variation you can on the basic stocking stitch garment. Amongst the various ways to make your garment different is this idea for patch pockets.

If you have special paper charted for machine knitting tensions, you will be able to save time by sketching and graphing individual ideas for the small amount of space available. There is nothing to stop you using plain graph paper, the sort that is marked out in tenths of an inch being better than metric where the squares are so tiny, but with the squared paper you have to remember to elongate your design to allow for the extra rows that machine knitting takes.

What ideas should you go for? Unless you know your person well you may have to come up with something basic but attractive. Sit at the sketch book and just jot down whatever comes into your head – all the other notions will come rapidly once you begin. For a start, a halved apple would fit neatly into an average pocket shape, you could even add the head of a tiny mouse peering over the top; just for fun you might knit him

separately and lightly stuff him before adding to the pocket to give a 3-D effect. Now we're on to fruit, why not a small bunch of grapes?

Flowers lend themselves admirably to this type of exercise. Just think of all the colours you can choose, especially if you use a black background, when the flowers seem to leap out. A single bloom would fill the space well but if you place it carefully you might be able to add a butterfly as well.

The average patch pocket is approximately 15 centimetres by 15 centimetres which is not really big enough to take a tiny picture. What is more, if you are using a chunky machine, that size does not allow for many stitches, hence the need for graph paper. On a child's garment it is best not to

be too adventurous or you may run out of space. A toddler might like to find a picture of a teddy bear on the pocket but keep it to a basic equisided bear, with maybe its snout and eyes embroidered on afterwards. Most of the basic ideas will fit this way of representation; for example a clown is easily drawn with both sides alike, it's the few stitches of embroidery at the end that alter the look. If you sew a few wisps of smoke at one end of a little train, you make it look as though it is going along and making a few stitches to look like a driver will show which way a bus is facing.

Sewing on a patch pocket can make or break the right look. With machine knitting the edges are generally beautifully neat and a simple slip stitching will be all that's needed to attach it to the garment. If it's less than perfectly neat, a border of double crochet stitch will do the trick. The pocket should be sewn matching the rows, so that it looks like continuous knitting without a break. To make sure that you align the stitches and rows correctly, mark the background knitting as you work, it will save you a great deal of trouble, particularly if you are using a black background. Simply mark the stitches to indicate the outer edges at the base and at the corresponding top row on the main knitting, these will be the guides when you come to pin the pocket on. As for the top border, do not forget that ribbed edges

draw in, add at least two stitches on the first row of the border to allow for the ribbed edge to stretch a little.

You may ask why bother with a patch pocket if the joins are not meant to show, why not use an inset pocket? However, in the case we have been describing, the pocket is meant to be a feature of the garment, therefore the raised look is an advantage.

Adding a crochet edge could also be an interesting way of making your pocket look special. As already pointed out, a single row of double crochet neatens the edge but two rows make it a feature. Always work three double crochet at each corner to make it really square, working three double crochet into the centre double crochet of the previous row on following rows. If you wish to use a contrast colour for this type of border use the self-colour for the first row, it hides a possibly untidy row where the hook is inserted the first time.

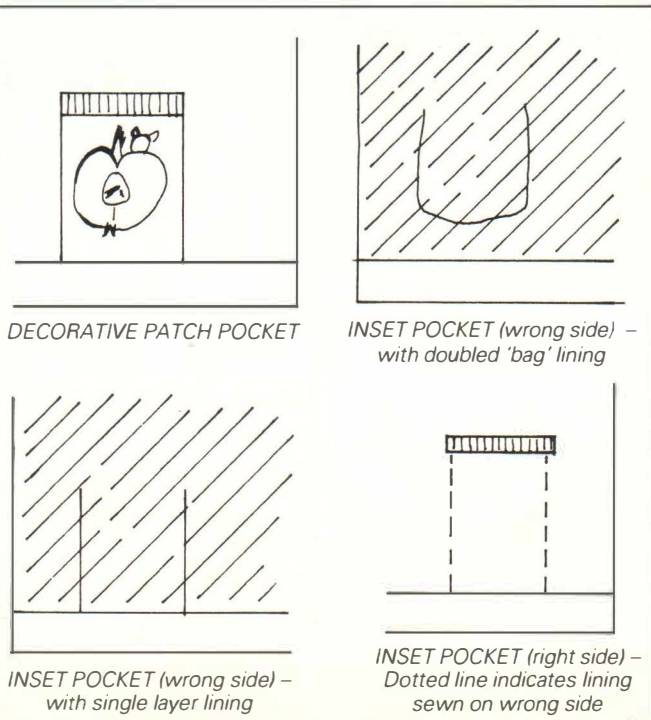
THE CLASSIC INSET POCKET

Here we are talking about the plain pocket that is functional rather than decorative, where the only part you see is the top border, usually ribbed to match other ribbed borders.

On the standard gauge machines it is possible to work a pocket that hangs loose on the inside, a neat doubled flap that only requires side seams in the making up.

Chunky machines make a fabric that is thicker, ranging from double knitting weight to chunky yarns and the sheer thickness means that a doubled flap pocket of the standard type would add considerable bulk to any garment, even before it was used as a hiding place.

Possibly one of the easiest ways to tackle the inset pocket in these heavier yarns is to take a leaf from the hand-knitters book. It is quite quick to knit a pocket lining and leave the stitches on waste yarn before starting the side where the pocket will be placed. When it comes to the main knitting, knit as many rows as were knitted for the pocket lining or until the row where the pocket opening will be is reached. Remove the same number of stitches as the lining in the space where



the opening will be and leave these on waste yarn. Hang the pocket lining on to the empty needles and continue knitting.

Again it may be easier to sew the lining on if you have marked the main part at the row corresponding to the lowest row of the lining and on the corresponding stitches. Use just the very lightest of slip stitches to attach the lining; neither the bulk nor the stitches should show on the right side of the work. When picking up the top border stitches increase at least two stitches on the first row to allow for the ribbed border drawing in.

The very thick chunky yarns make for very thick pockets and sometimes these will not do. For this purpose simply knit to the pocket opening row, remove on to waste yarn the number of stitches needed for the opening and cast on, using a separate length of matching yarn, the same number of stitches; then carry on knitting. You may prefer to knit a few rows in waste yarn on these stitches before returning to the main yarn so that the stitches used

after the opening will be more substantial. At the end, when making up, attach a cloth pocket to correspond with the garment fabric in colour and suitable weight, then pick up the front stitches and work the usual border as before.

Another way of working this kind of pocket is rather like one of the ways of making buttonholes. When you reach the pocket opening row, work just those stitches for the pocket top in contrast yarn. At the end, undo those stitches in contrast yarn and pick up the lower edge to work upwards, since the border and

the upper edge stitches will be worked downwards to form the pocket lining.

A DIFFERENT ANGLE

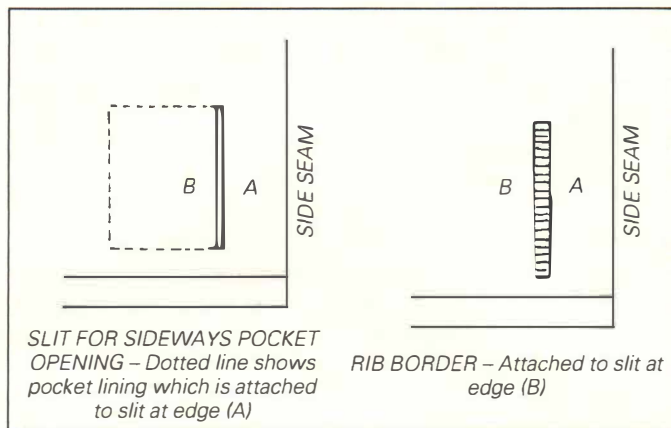
It is sometimes more convenient to have the pockets set sideways on. This is very easy if the pockets are in the side seams, then it would be just a case of knitting a doubled-over piece to sew to an opening left in the side seams.

However, for those pockets that are a feature, the side slits are made within the front

towards the side seams and it is easiest to make the opening and lining separately. Mark the back of the garment first, to line up where you want the openings to occur. On the front knit to the lower edge of the opening. Now push out to holding position the stitches to one side of the opening and knit the required number of rows for the depth of the slit on the remaining stitches. Return the stitches on hold to working position and push those stitches already worked to holding position. Work the same number of rows on these stitches. Place all stitches in working position and continue knitting.

Knit the pocket lining piece in the same direction as the garment and sew one side edge of it to the edge of the slit nearest the side seam. Sew the other edges down to the wrong side of the garment. Finally, pick up stitches along the other edge of the slit and knit a ribbed border.

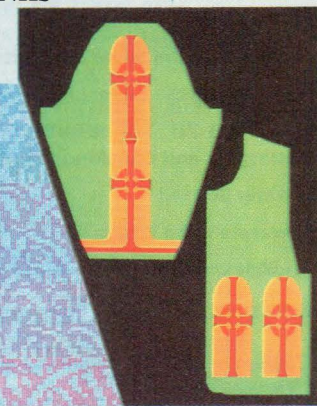
These are just a few of the basic pockets. Perhaps we shall find room in a future issue for 'Kangaroo' pockets and slanting pockets.



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SILVER SCENE

KNIT RADAR JACQUARDS

This month I've received a letter from Mrs Greta Hopkins of Warsop, Nottinghamshire, asking about using a mechanical Knit Radar (KR7) when knitting double jacquard. She felt that, since each colour is knitted with a separate pass of the carriage, this would give problems when feeding the row tension into the Knit Radar.

Liz Norton

In fact, when knitting a jacquard design requiring just two colours in a row on a standard, double knit or chunky gauge machine, there often isn't a problem. The Knit Radars respond to every pass of the carriage. It doesn't matter to the Knit Radar whether one pass knits a complete row of the design or just one colour of it. When you knit the tension swatch, you too must count passes of the carriage, **not** complete rows of the design. Then you feed the number of passes per ten centimetres into the Knit Radar. This works as long as the number of passes is less than 120 passes per ten centimetres. For most two-colour jacquard designs knitted on the above machines, it will be. However, I imagine that on a fine gauge machine (I don't have one, so I can't test this out) you may sometimes need more than 120 passes per ten centimetres.

Designs with three or more colours in the row, each of which requires a pass of the carriage, may also work out at more than 120 passes per ten centimetres, even on standard gauge machines. The Design Controller (PE-1) has a programme for multi-colour knitting, so I expect that this type of design and fabric will be increasing in popularity.

The electronic Knit Radar (KR-11) has a lever (the change lever) which allows you to tell the Knit Radar how many passes of the carriage are required to knit a complete

row of the design. You can then feed in the number of complete rows of the design there are in ten centimetres, rather than passes of the carriage. This overcomes the problem of needing to feed in a number greater than 120.

Three-colours-in-a-row jacquard, knitted using pattern 1-8 from the SK890 basic pack (pattern 15-47, 580 pack), programmed for multi-colour knitting using the PE-1.

Using three-ply yarn and the bird's-eye setting on the RJ1 (FRJ70) carriage, this fabric knitted to approximately 122 passes per ten centimetres.

This was my first attempt at programming the pattern for three-colours-in-a-row. Before using it for a garment, I would re-programme it, changing the single dark stitch between the diamonds to the medium colour.



However, many knitters, like Greta, don't have a KR-11. Greta wanted to know if there was any way round this.

That got me thinking. The KR-7 has two scales. You can work in half- or full-scale. Surely, I thought, there must be some way one could utilise this feature to solve the problem. I spent a few happy hours, thinking 'if I halve this and double that, then...' I like to think I'm numerate, but it's surprising how confusing manipulating numbers and scales like this can be. However, I came up with an answer which, when I checked it out on my machine, did work.

Here it is:

1. Knit a tension swatch and determine the number of passes per ten centimetres.
2. Draw the block in **full-scale**.
3. Set the Knit Radar select lever to the **half-scale** position.

4. Divide the number of passes per ten centimetres by two and feed the answer into the Knit Radar.

The block will now feed through at the same rate as it would if you were able to feed in the full number of passes per ten centimetres, using the full-scale setting.

It works like this: Suppose the tension is 144 passes per ten centimetres. If you were able to feed in 144 and use the Knit Radar on full-scale, then after 144 passes of the carriage the block would have moved on ten centimetres.

Instead, feed in 144 divided by two which equals 72.

With the Knit Radar set to half-scale, after 72 passes of the carriage the block will have moved on five centimetres (the half-scale equivalent of ten centimetres); and after 144 passes, it will have moved on ten centimetres, which is what we required.

Using this method, you can use the Knit Radar for up to 240 passes per ten centimetres.

For the stitch scales, you need the full-scale stitch scales which are available as an accessory, those supplied with the KR-7 are half-scale.

Finally, when knitting with the ribber, knit a larger tension swatch than usual and allow it to rest for 24 hours before measuring it. Measure at least 100 stitches and passes. The longer the knitting is on the machine, the more it is stretched by the weights, so if you only knit a small tension swatch, it is only on the machine a short time and isn't stretched very much. When measured, it will give a result of more passes per ten centimetres than you will get when knitting a large piece of knitting that is on the machine longer. If you measure a small swatch, your garment will probably be longer than you expect. The calculation for working out the stitches and passes per ten centimetres when measuring 100 stitches and passes is:

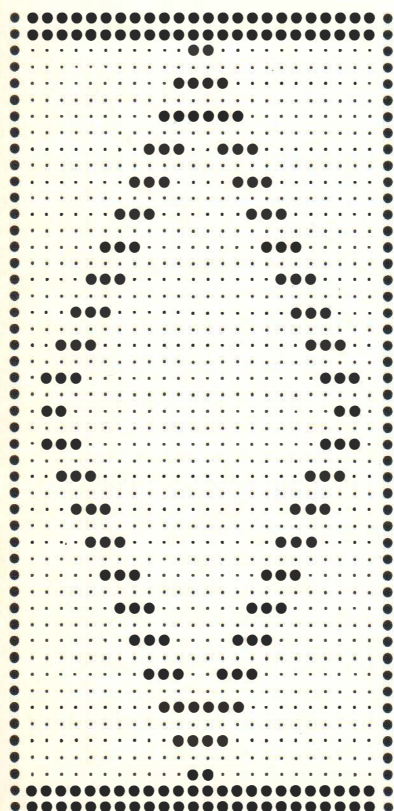
1000 divided by the measurement in centimetres of the 100 stitches and 100 passes.

BACK AND FRONT ALIKE

With carriage at right and using MC, cast on 128 [134, 140, 146] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using four full tension sizes tighter than MT, K 30 rows. Transfer sts for st st. Alternatively, work 1x1 rib using garter carriage. Insert card and lock on first row. Set garter carriage RC at 170. Release card and, using MT, cont in patt for 170 rows. Cast off.

SLEEVES

With carriage at right and using MC, cast on 58 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using four full tension sizes tighter than MT, K 22 rows. Transfer sts for st st. Alternatively, work 1x1 rib using garter carriage. Insert card and lock on first row. Set garter carriage RC at 120. Release card and, using MT, cont in patt for 120 rows and,



PUNCHCARD CHART

5 DECORATED DIAMONDS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage. A ribber can be used for welts if preferred. We used a Brother 881.

MATERIALS

Forsell's Double Knitting Pure New Wool.
2 x 500g cones in Aran (MC).
Forsell's 4-ply Pure New Wool.
A small amount in Paprika (A) and Kingcup (B).
3.00 mm crochet hook.

GARMENT WEIGHT

Finished garment in third size weighs 660g.

The fibre content of these yarns are 100% Pure New Wool. For further information about these yarns, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 15.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 109 [114, 120, 125] cm, 43 [45, 47, 49] in.
Length to shoulder 62.5 cm, 24 1/2 in.
Sleeve seam 44.5 cm, 17 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches and 31 rows to 10 cm, 4 in measured over garter stitch and using the loosest tension possible.

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the chart provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

AT THE SAME TIME, shape sides by inc 1 st at each end of every 3rd row until there are 70 sts, then on every foll 4th row until there are 120 sts. K 2 rows. Cast off.

NECKBAND

With carriage at right and using MC, cast on 140 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using four full tension sizes tighter than MT, K 21 rows. Transfer sts for st st. Alternatively, work 1x1 rib using garter carriage. Change to st st and K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

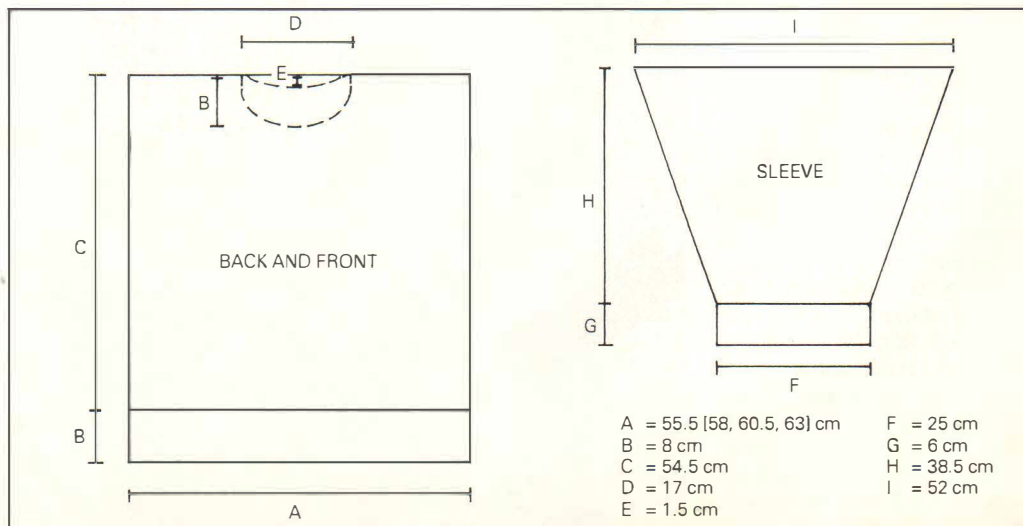
Make a cut-and-sew neck. Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold neckband in half and catch down on inside.

TO MAKE BOBBLES

Using MC and crochet hook, make 5 ch, work 5 tr into first ch. Pull yarn through all sts. Fasten off.

TO COMPLETE

Sew bobbles to centre of diamonds. Using A, make lazy daisy st flowers between diamonds. Using B, make a French knot at centre of each flower.





SINGER WORLD

ME AND MY SINGER 9000

I have been machine knitting, on and off, since the early 1950s, which should make me somewhat of an expert. But, oh no, I am very far from being anything of the sort. However, I think I can claim to be an expert in making mistakes. If there's a wrong way to do it, I'll find it!

Irene Hooker

Some time ago I had a particularly fraught session when embarking on the production of a jersey for my husband. 'What's so difficult about that?' I hear you ask and well you might. A couple of evening's work for the average machine knitter, but not for this one!

Let me first give you a little background. I have had all the makes of machine at some time or other; Knitmaster, Jones+Brother, Toyota (I have a soft spot for that one), Pfaff 6000 (I found the pushers a problem) and Japanese and European Singers. I am now a confirmed Singer knitter and have the 9000.

The Singer started life as the Superba pegboard electronic – a machine ahead of its time but which never really took off here. My first contact with it was in the form of the 2310 double-bed with its electronic patterning system. In my opinion, this is not a begin-

ner's machine, although many have taken to it like ducks to water. I found it very different and difficult and was on the point of giving up when I heard about George Le Warré. I was very fortunate in being able to attend one of his residential courses while he was running them. He inspired me with confidence in both myself and the machine.

After a few years I decided to try the other European system, having always admired the textured fabrics which it is able to produce, hence the Pfaff 6000. Of course, I have since discovered that my Singer can produce the vast majority of them and a few more besides. When Singer produced the 9000 and a colour changer, I was sold.

Now to return to the subject in hand – my husband's jersey. I decided this would be in a two-colour, double-bed jacquard fabric and I would

use a built-in shape to produce a long-sleeved, boat-necked garment. So, like the good girl I am, I duly produced my test swatch of 40 stitches and 40 rows, in one of the unique-to-Singer double-bed jacquards, feeding and knitting both yarns simultaneously. I programmed the swatch measurements into the computer to produce my pattern. My husband is rather large and I decided I needed to use the largest size. No luck! The computer came up with 'ERROR'. I would need more stitches than the machine could accommodate. So, what was there to do?

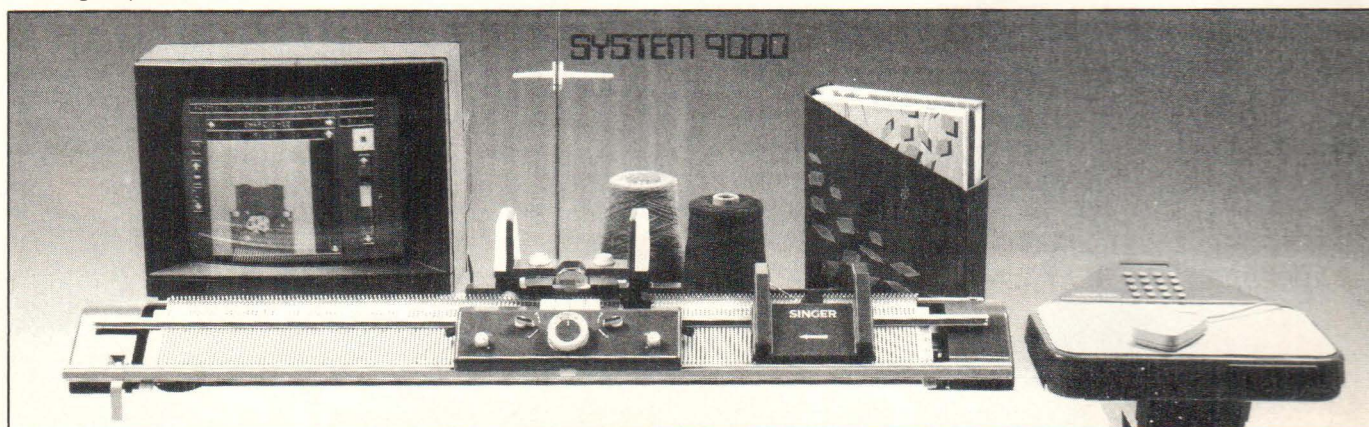
I didn't fancy knitting the back and front in two halves and joining them down the middle. Then I remembered something I'd read in a magazine article about tuck stitch producing a wide fabric. So I decided to try that idea. I prepared my swatch (40 rows and 40 stitches) using the two colours simultaneously, with the back carriage at the normal jacquard setting and the front carriage set to tuck and with the needle selection (lili) buttons in action. Great! A pleasantly firm, rather crunchy, clear jacquard, half as wide again as the original swatch, but considerably shorter. I was going to have to knit a lot of rows, but, as my machine is motorised, that isn't a problem.

I programmed the shape for the back of the garment in the large size required and

brought it up on the screen, ready to set the fabric pattern on to it for knitting. It looked rather long and slim and continued off the top of the screen. I scrolled the pattern through the screen to see how many rows I would need to knit and found that I reached the maximum number of rows I could pattern, that is, 512 rows and still hadn't reached the top of the shape. This meant that the top of the piece would not be patterned, which was not at all what I had in mind. So I hit upon the idea of writing out the shape pattern, cancelling the shape on the screen and using the computer for fabric patterning only. I was able to do this by running the shape on the computer and, by means of the row advance facility, kidding the computer it was knitting. This is one method by which you can defeat the limit of 512 rows of patterning for extra long garments.

Having solved this problem, I set about knitting the back of the garment. After a little while I noticed that the machine seemed to be dropping stitches at the extreme left edge of the knitting with monotonous regularity. Weight? I had the extra weight recommended for jacquard, plus L weights and (belt and braces) side weights, moved up alternately every ten rows. Too much weight? I tried removing the side weights and some of the bottom weight. Still I found dropping

The Singer System 9000



stitches. Then there flashed into my mind a diagram I had seen in the colour changer manual, showing an extra needle in action at the left edge of the back bed, breaking the needle rule. For good measure, I added two extra needles at the left of the back bed. Magic! No more dropped stitches.

Having referred back to the diagram in the colour changer manual, I realised why that diagram was there. It explained how to increase or decrease stitches in double-bed work when the needle selector (lili) buttons are in use on the front bed. An even number of stitches must always be present on that front bed, otherwise you've got problems. Instead of increasing one stitch at a time, you must wait until the next increase of one stitch and increase the two together. I'd fallen foul of that rule previously but had forgotten it in the excitement of mastering the sizing problem. My husband's shape involved some increasing up the side of the garment, worked out, of course, by the computer. I had been gaily increasing my single stitches but had not had problems. I realised that this was because I had increased one stitch at each side of the knitting simultaneously, thus retaining an even number of stitches in work – not the way it should be done, but it seemed to work. However, this method of increasing is not correct and can produce fault lines in the fabric in other types of jacquard. My advice is, therefore, to follow the guidelines in the colour changer manual.

Now that I was knitting successfully, I completed the back and removed it from the machine. There seemed to be quite a lot of it, but, I thought 'Give it a pull and let it rest'; there still seemed to be quite a lot of it. Finally came the moment of truth; I tried it against him. We hadn't really intended it to come well down below his bottom! There was something wrong some-

where! I decided it must be something to do with the test swatch. It couldn't possibly be the computer. Knowing how many stitches and rows were in the completed piece, I measured it and worked out the measurements of 40 rows and stitches. There was a difference of one and a half centimetres in the rows. This was quite enough to make a considerable difference, particularly where a large number of rows are involved. MORAL – Passap have it right when they advise a large test swatch of 100 rows and stitches. In this case I should have done 80 stitches and 80 or 120 rows and calculated back to my machine's 40 by 40 requirement.

When looking at this completed back, I also realised that the rib was not right. My usual 1x1 rib pulled the garment in too much, producing a frilled effect. Again, I remembered reading somewhere an article about using the correct rib for the garment. These articles and tips are stored somewhere in the recesses of the memory, to be, hopefully, dredged up at the appropriate moment. (I know it would be much more sensible to have a proper filing system for all the useful information and patterns – one of my annual New Year resolutions, perhaps next year I shall actually get around to it.) Now belatedly I recalled that one was advised to use an all-needle rib with a wide tuck pattern.

I reprogrammed the back, using the newly obtained swatch values and, lo and behold, the whole shape came within the row limit, so I was able to set the fabric pattern on the shape on the screen. Once it was centralised, I was away, starting with the all-needle rib, which proved much more suitable.

Having unravelled all 500-plus rows of the offending garment piece, separated the yarns and rewound them into balls for re-use, I did actually complete the garment, which my husband proudly sported on Christmas Day.



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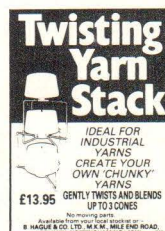
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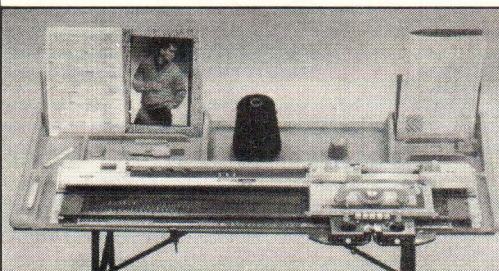
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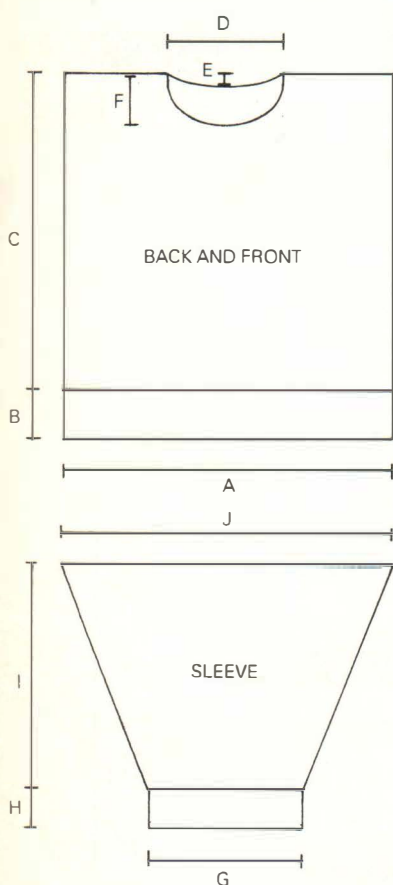
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BACK

With carriage at right and using MY, cast on 162 [168, 176, 182, 190] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 208 rows.

SHAPE NECK

Push 101 [104, 108, 111, 115]



- A = 57.5 [60, 62.5, 65, 67.5] cm
B = 8.5 cm
C = 55 cm
D = 20 cm
E = 2 cm
F = 8 cm
G = 26 cm
H = 6.5 cm
I = 39 cm
J = 53.5 cm

6 A PANEL OF LACE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a lace carriage and ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Forsell's 4-ply Pure New Wool.

1 [1, 1, 2, 2] x 500g cone in Rosewood (MY).

GARMENT WEIGHT

Finished garment in second size weighs 440g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 114 [118, 124, 128, 134] cm, 45 [46½, 49, 50½, 53] in.

Length to shoulder 63.5 cm, 25 in.

Sleeve seam 45.5 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

28 stitches and 39 rows to 10 cm, 4 in measured over fashion lace on MT-2 (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

We used Silver Reed card 409 from set 64 for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

Ns at left to HP and cont on rem sts for first side. K 1 row. Push 2 Ns at neck edge to HP on next 4 rows. 53 [56, 60, 63, 67] sts. K 3 rows. Using WY, K a few rows and release from machine. With carriage at left, push 61 [64, 68, 71, 75] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings. Push rem 56 Ns from HP to UWP. Using

WY, K a few rows and release from machine.

FRONT

Work as for back to *. Insert card and lock on first row. Set RC at 000. Using lace carriage and MT-2, release card and cont in fashion lace over centre 24 Ns. K 184 rows.

Remove card. Using main carriage and MT, cont in st st.

SHAPE NECK

Push 96 [99, 103, 106, 110] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 13 rows. 53 [56, 60, 63, 67] sts. K 18 rows. Using WY, K a few rows and release from machine. With carriage at left, push 66 [69, 73, 76, 80] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings. Push rem 56 Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MY, cast on 74 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 4th row until there are 150 sts. K 2 rows. RC shows 154. Cast off.

TO JOIN RIGHT SHOULDER

Push 53 [56, 60, 63, 67] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

NECKBAND

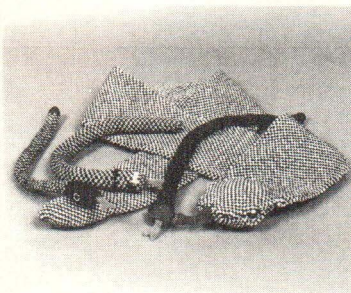
Push 148 Ns to WP. With K side facing, pick up 148 sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 26 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a



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few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

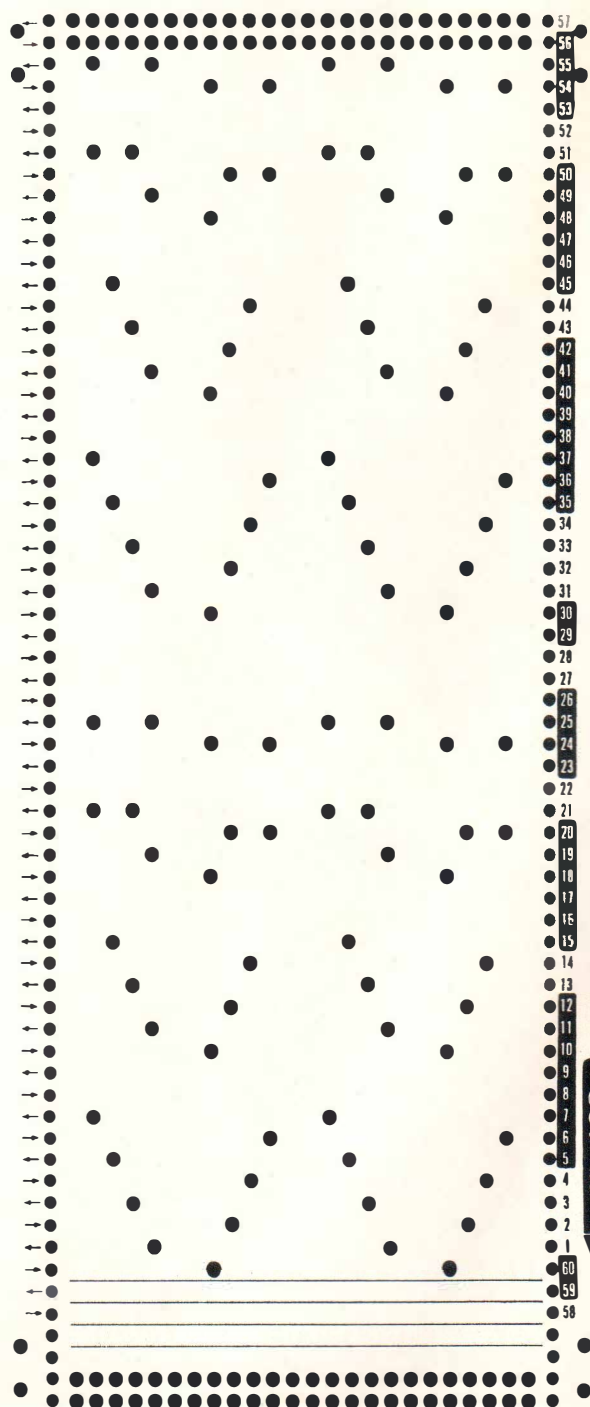
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully

following instructions on cone band.

MAKING UP

Set in sleeves matching centre to shoulder seams. Join side, sleeve and neck-band seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



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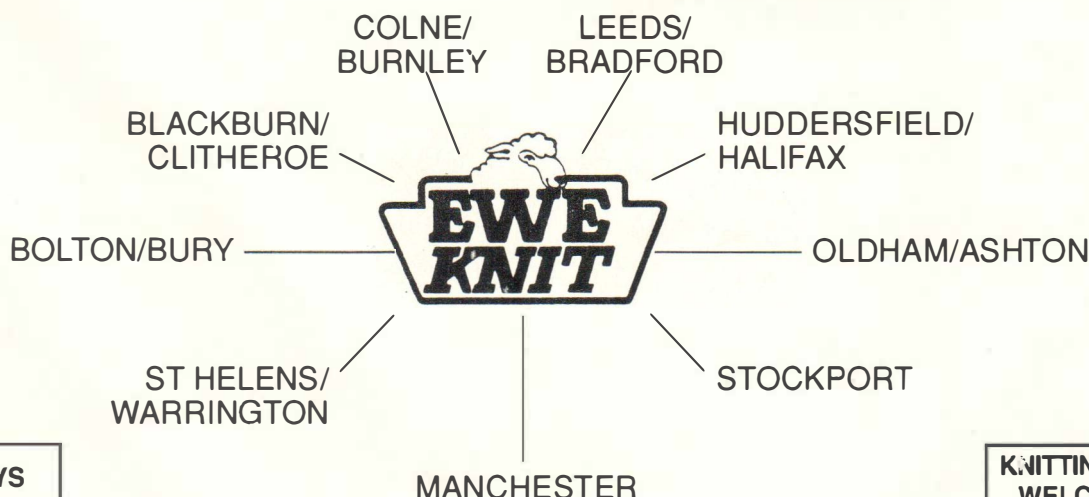


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PICTURE KNITTING

Autumnal shades of Shetland yarn are just right for Wendy's latest design – a beautifully drawn squirrel set among motifs of acorns, oak and ivy leaves.

Wendy Phillips

With this month's graph there are several pattern possibilities. Firstly, the squirrel surrounded by acorns can be knitted as it appears on the graph as an all-over repeating pattern. Alternatively, knit the pattern just once as a border. I framed my border top and bottom with a row of leaves (turning one row upside down).

A third option would be to isolate the squirrel and knit it as a single motif or as a repeat pattern. For my sample I knitted a row of leaves above and

below the squirrels and for extra colour used two tones of green for the leaves and two tones of rust for the squirrel. Finally I isolated part of the acorn design and used it as an all-over repeating pattern.

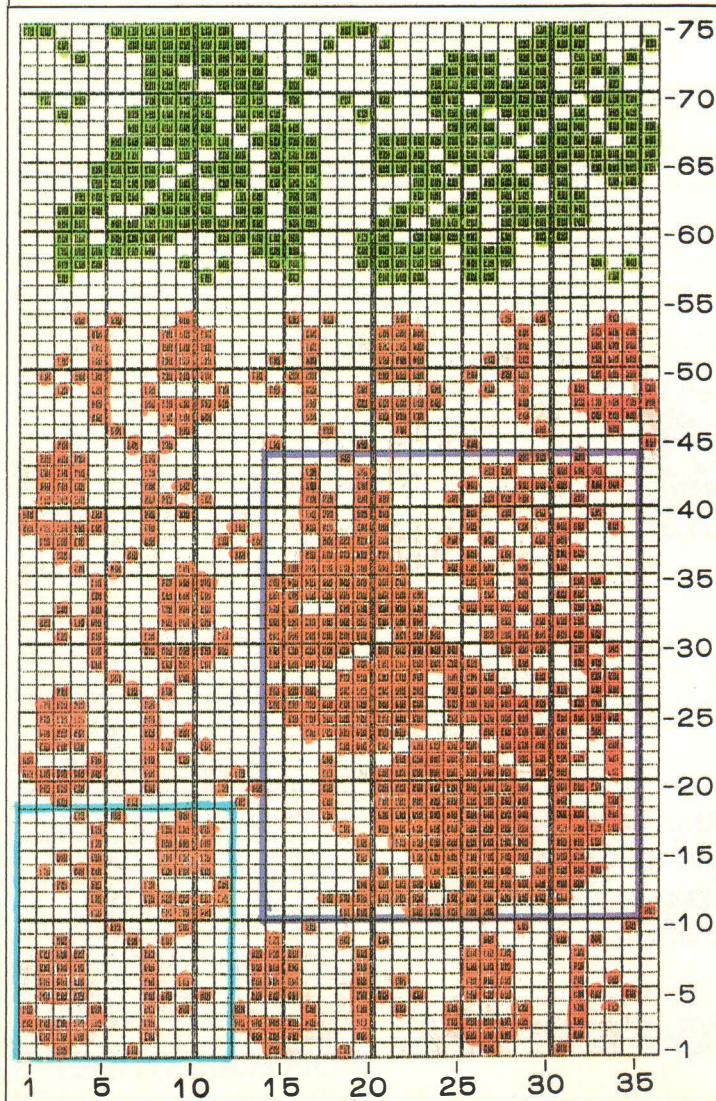
Using rust, brown, green and gold will give your knitting a particularly autumnal feel. For grey squirrels I suggest you use the isolated squirrel design to avoid knitting grey acorns. You could also try fancy yarns, flecked for the leaves and perhaps fluffy for the squirrels.



SQUIRRELS AND ACORNS



-  Programme area in purple box for squirrel repeat
-  Programme area in blue box for all over acorn pattern





TEACH-IN

THE RIBBER - PART 12

For her rib fabric this month, Ann uses the slip setting and knits **shadow lace** which can be made on all gauges of machine.

Ann Kite

Shadow lace, like drive lace and pile, is formed by knitting the body, or backing, of the fabric on one bed and the pattern stitches on the other. However, it differs from drive lace and pile in that the stitches are transferred from the pattern bed to the backing bed, not dropped as they are for drive lace and pile.

Shadow lace can be knitted using either the ribber as the 'backing' bed and the main bed as the patterning bed, or the other way round, that is with the main bed knitting the backing and the ribber the pattern.

For shadow lace patterns depending on the use of a punchcard or electronic programme, the patterning bed **must** be the main bed. The stitches are then transferred using the rib transfer tool or the shadow lace tool. When patterning on the ribber, the pattern is produced by manually selecting the needles. The stitches can be transferred using the rib transfer carriage, the rib transfer tool or the shadow lace tool.

When you start to pattern knit, the needles on the bed which will be knitting the pattern stitches must be empty. So, after knitting the welt, all the stitches must be transferred from the patterning bed to the backing bed, just as if you were going to knit stocking stitch on the backing bed. Which way you will actually be transferring stitches depends on which of the two methods of knitting shadow lace you are going to use.

For practice knitting, you can also use the quick cast-on that I wrote about in the August Teach-In. Then I was using it for drive lace.

When using the main bed as the patterning bed, after trans-

ferring the stitches to the ribber the needles are arranged as for a full needle rib (Figure 2). The ribber carriage is set to knit in both directions and the main carriage to slip (Figure 1) and a punchcard or electronic programme is used. As you knit, the ribber of course knits every needle on every row while the main bed slips and knits according to the punchcard.

Most of the designs for shadow lace start with only a few stitches knitting on the main bed on the first row. The number of stitches being knitted increases gradually on following rows. Eventually, all the stitches on the main bed are transferred to the ribber and the building up of the patterning stitches starts again.

The resulting fabric has lace holes formed whenever an empty main bed needle starts to knit. It also has texture. In the areas where both main bed and ribber needles are knitting, the fabric is full needle rib; where only the ribber is knitting, you have stocking stitch knitting with the purl side showing on the right side.

You may find that the ribber stitches don't knit properly when there are only a few stitches knitting on the main bed. If this happens, on Silver and Knitmaster machines bring the ribber needles to the upper working position before every row, using the P-carriage. On Brother and Toyota machines, bring the needles to holding position using a needle pusher. (The holding levers on the ribber carriage should be set to knit.)

The frequency with which the stitches are transferred from the main bed to the ribber depends on the design. The shadow lace tool is sup-

FIGURE 1

Carriage Settings for Shadow Lace SILVER AND KNITMASTER

	When using a punchcard or electronic programme	When hand selecting pattern on ribber
MAIN CARRIAGE		
Cam lever	Slip	0
Side levers (where appropriate)	▽	▽
RIBBER CARRIAGE		
Set levers		1
Pick knob		←
Auto set lever (SRP60N only)		1
Select levers (SRJ70, FRJ80 only)		0

BROTHER

MAIN CARRIAGE		
Part buttons	In	Out
Change knob	KC	NL
RIBBER CARRIAGE		
Cam levers		N
Tucking lever		R
Change knobs (850 only)		I

TOYOTA

MAIN CARRIAGE		
Selection lever	Empty	Plain
Card lever	C	0
RIBBER CARRIAGE		
ET levers		Plain
Centre levers		Empty
Simulknit levers		0

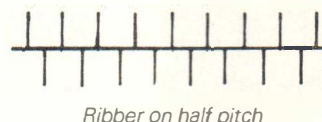


FIGURE 2
NEEDLE ARRANGEMENT FOR SHADOW LACE KNITTING USING A PUNCHCARD OR ELECTRONIC PROGRAMME

plied with some punchcards (Figure 3) which are marked to tell you when to transfer the main bed stitches. The shadow lace tool and the cards are a Silver Reed product and the cards are marked for Silver Reed machines. Brother and Toyota owners will need to modify these markings, since on their machines the cards feed two rows further into the card reader than on Silver machines. Each card should therefore be marked two rows above each original marking.

My early Knitmaster electronic pattern library (now out of print) has shadow lace patterns in it that don't tell you when to transfer stitches. However, with the nature of

the designs and the way the pattern usually built up from a point, it was easy to work out in conjunction with the photograph of the design when the transfers would occur. Looking at a pattern sheet, if one row has a lot of adjacent stitches knitting and the next only the occasional stitch, then the transfer occurs before the row requiring single stitches to knit. Figure 4 is an example. I've marked the rows on which the stitches are transferred. They are transferred **before** knitting the row.

As drawn in the pattern library, the blanks select the needles that knit. I find it easier to recognise the transfer rows if I copy the pattern in reverse, that is, mark the

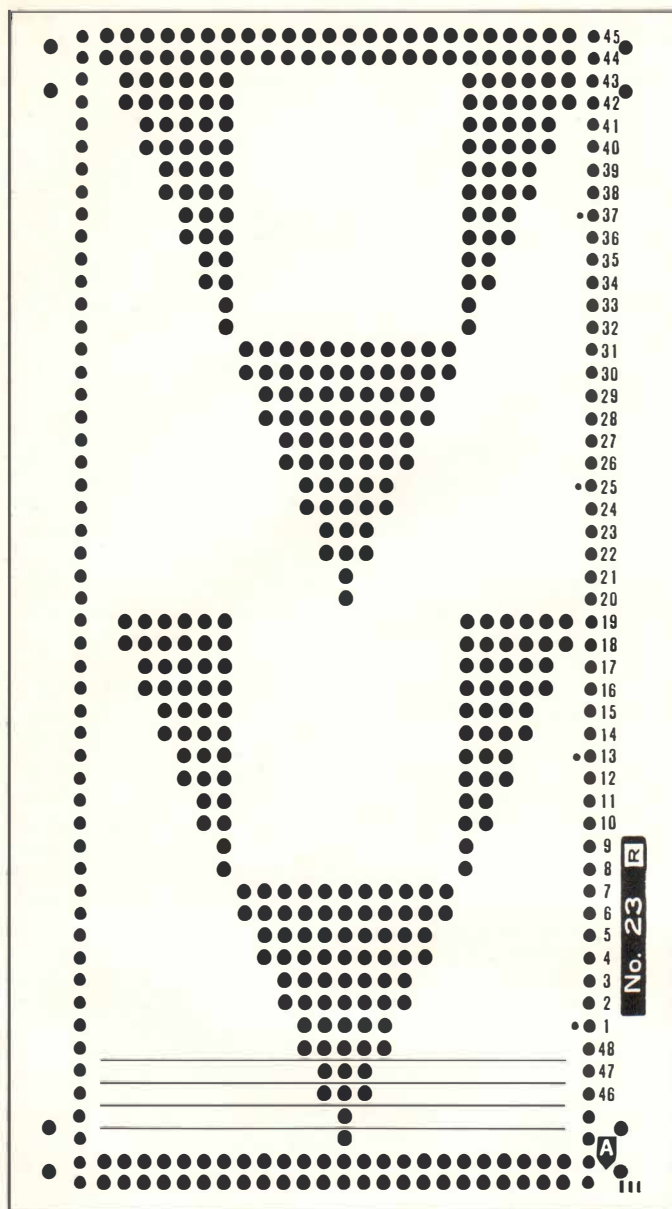


FIGURE 3
SHADOW LACE CARD

Reprinted courtesy of Silver Reed Ltd

The small dot •, to the left of the row numbers 1, 13, 25 and 37, indicates when the stitches are to be transferred from the main bed to the ribber.

blanks. You then knit with the No. 1 left-hand light on. If you copy the pattern as it is, knit with the No. 1 right-hand light on.

If you have a Brother electronic and want to try this pattern, if you copy it in reverse the No. 6 switch is down; if you copy the pattern as it is, put the No. 6 switch up.

You don't have to have a shadow lace tool to knit shadow lace. You can use the rib transfer tool to transfer the stitches. The shadow lace tool only comes in the standard gauge, so other gauges have to use the rib transfer tool. This is easy enough on the larger gauges (double knit and chunky), but I think I might feel daunted by the size of the task

on a fine gauge machine. However, maybe you're more dedicated than me, or you could use the shadow lace on just a small area, such as a motif.

The shadow lace tool consists of two sets of 20 transfer needles, set into a hinged base. The tip of each needle is bent at a right-angle and the two sets of needles face each other. The tool opens and closes. In the closed position, the tips of one set of needles lie beneath the tips of the other set. In the open position, the tips are separated and their appearance led one of my students to nickname her shadow lace tool 'Jaws'!

The open position is used to transfer stitches to, or from,

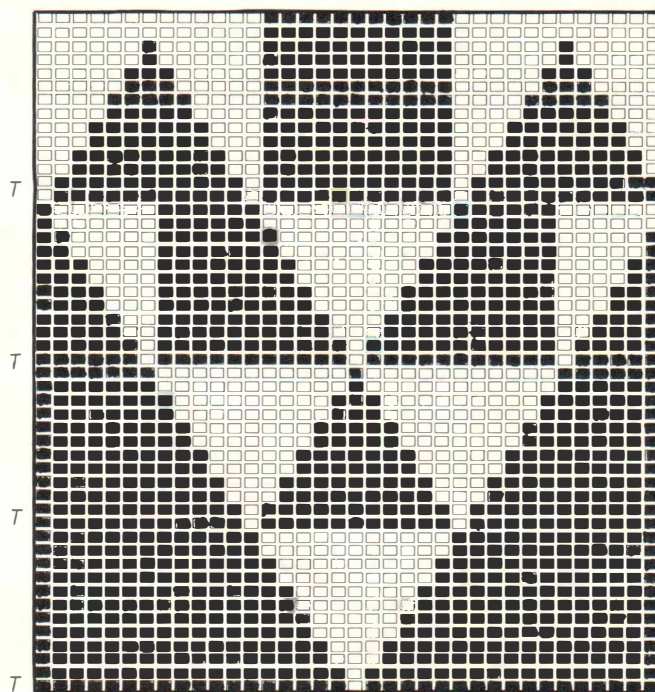


FIGURE 4
SHADOW LACE PATTERN

From an earlier selection of pattern cards, Silver Pattern Collection No. 3 for Electronic Machines, reprinted courtesy of Silver Reed Ltd.

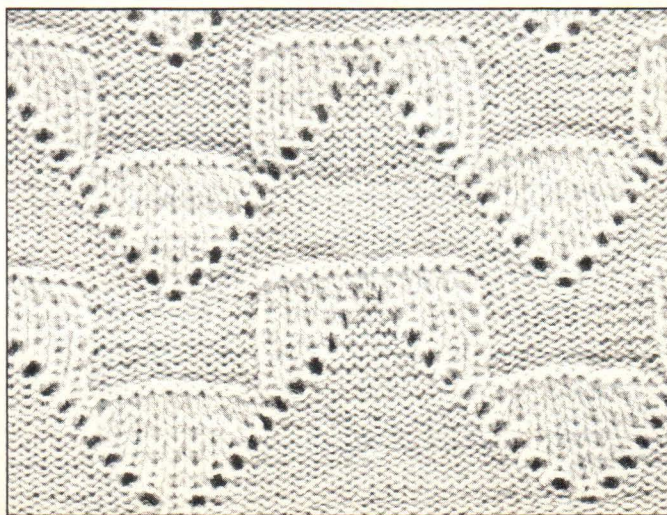
T = Transfer stitches from main bed to ribber before knitting this row.

the machine needles. In the closed position, the stitches slide from one set of transfer needles to the other.

The two sets of transfer needles are labelled '1' and '2' and on my tool the base is in two different colours to emphasise their difference. This is because it matters which set you use to remove the stitches from the needles. The stitches must always be removed from the needles using side '1' (the tool is open during this procedure). The tool is then closed and the stitches slide on to side '2'. The tool is then opened and the stitches transferred from side '2' on to the needles of

the other bed. For shadow lace patterning using a punchcard or electronic programme, you are transferring stitches from the main bed to the ribber. In other situations, the tool can be used to transfer stitches from the ribber to the main bed. Whichever way you're transferring, side '1' of the tool is used to take up the stitches from the needles. If you use side '2' to take up the stitches, when you close the tool the stitches won't transfer to side '1'; instead, they slide off the tips of the tool between the two sets of transfer needles and are dropped. (I learned this the hard way...!)

SHADOW LACE KNITTED USING THE PUNCHCARD IN FIGURE 3



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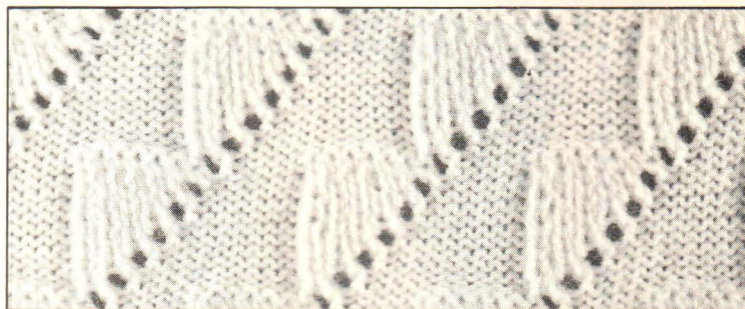


FIGURE 6
SHADOW LACE KNITTED USING THE PATTERN IN FIGURE 7
Knitted in four-ply on a standard gauge machine at tension 6/6.

I find it easier to transfer the stitches with the ribber bed on full pitch, but don't forget to return it to half pitch before continuing to knit.

As I've already said, shadow lace can be knitted the other way round, knitting the backing on the main bed and the pattern on the ribber. After the welt is knitted, the stitches are transferred to the main bed. Both carriages are set to knit in both directions (Figure 1). All the needles are in working position on the main bed, but on the ribber the needles are hand selected to working position, as required, to produce the pattern.

There are two advantages to this method. Firstly, you can use the rib transfer carriage to transfer the stitches. Secondly, even on a punchcard machine you are not confined to a 24-stitch pattern repeat. You can make the pattern any width you like.

The disadvantage is that it's best to keep the pattern very simple, unless you're very confident about your ability to concentrate and hand select accurately.

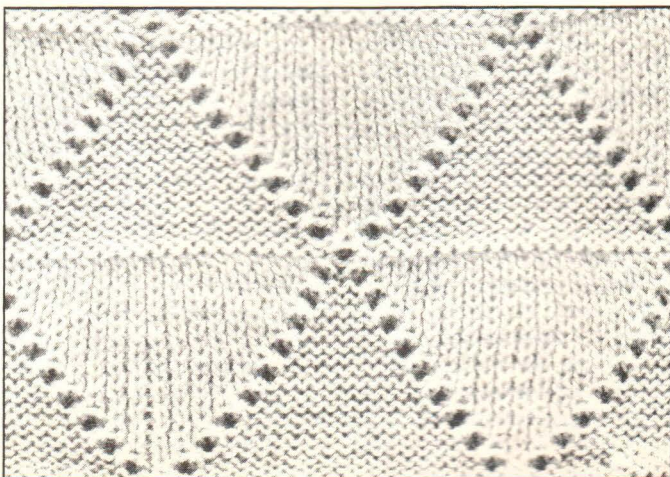
Figure 5 gives a chart for hand selecting the pattern in the accompanying swatch.

Now to cover yarns and ten-

sions. When choosing these, you have to reconcile the needs of the different areas of the pattern. You have areas of full needle rib (with every needle on both beds knitting) and areas of stocking stitch (needles on the backing bed only knitting). Full needle rib is usually knitted with a yarn that is fine for your machine and stocking stitch with one that is medium. But you can only use one yarn and both types of knitting have got to look good. Start by using a three-ply yarn and tension 4/4 on a standard gauge machine and an Aran yarn and tension 3/3 on a chunky machine. If the pattern is sparse – that is, there are only small areas of full needle rib – or if the pattern stitches are transferred frequently, you can knit with a thicker yarn. Figure 6 was knitted in four-ply yarn at tension 6/6 on a standard gauge machine. The pattern (Figure 7) was adapted from Figure 3.

As with all my articles, my suggestions for yarns and tensions are not hard and fast rules. They will get you started, but don't be afraid to adjust the tensions and select yarns to get the effect you want.

SHADOW LACE KNITTED USING MANUAL SELECTION OF
NEEDLES ON THE RIBBER FOLLOWING THE CHART IN FIGURE 5



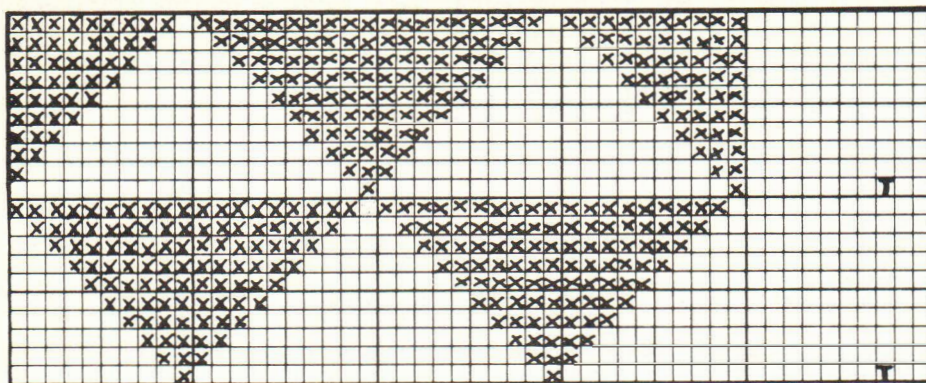


FIGURE 5
CHART FOR MANUAL SELECTION OF RIBBER NEEDLES FOR SHADOW LACE PATTERN

X = Needles in working position on ribber bed

T = Transfer all stitches from ribber to main bed **before** knitting this row

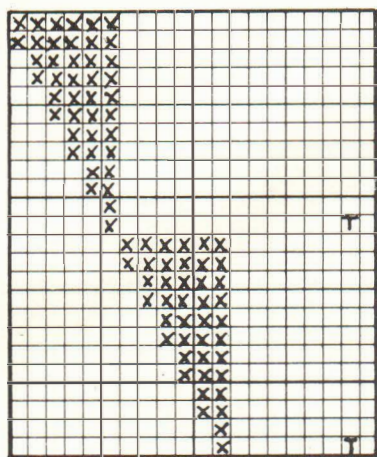


FIGURE 7
PATTERN (ADAPTED FROM FIGURE 3) FOR SWATCH IN FIGURE 6

T = Transfer all stitches from main bed to ribber before knitting this row.

X = Marked square or punched hole. For punchcards, punch two repeats across the width of the card and lengthways.
Brother electronics, knit with No. 6 switch down.
Silver and Knitmaster electronics, knit with No. 1 left-hand light on.

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WORKSHOP E6000

KNITTING WITH THREE OR FOUR COLOURS IN A ROW

We have looked at DIRECTION CHANGE within the ALTER part of the E6000 program; now we need to look at ADD which is also in the ALTER section.

Eileen Metcalf

When you enter a pattern, either as a number for a built-in stitch pattern or as a reader sheet, after asking for direction changes, the console will say ADD. If you answer ENT (yes) the console will then say ADD WHAT. You then either enter a number for a built-in pattern, or dot and ENT if you wish to add a reader sheet.

When the second pattern has been entered, you will be asked if you wish to ALTER. If you say NO the console will say 3 COL. If you say yes by pressing ENT then once again you will be asked if you wish to change the direction of the pattern. If you change the direction of the new pattern you will not alter the direction of the first pattern in any way; that one is already fixed in the direction you instructed. When you have answered ENT to DIRECTION OK for the second pattern the console will say 3 COL.

3 COL. The console is asking if you want the pattern you have just entered to be the third colour in a three colour design. If you do want this then press ENT, if you do not want it to be the third colour then press NO. What happens if you say NO provides a whole article on its own so for now the answer must be ENT (yes).

The same processes as above take place to add a third pattern in order to make a four colour design.

This method of programming for three or four colour jacquard is called SUPERIMPOSING. There is another, entirely different, method which I call separated jacquard but that will be dealt with later.

Remember: Pattern 1 is the

main colour, that is usually the background colour or colour 1, with the design in colour 2. Pattern 2 is colour 3. Pattern 3 is colour 4.

The pattern must be exactly the same size and contain the

same number of stitches and the same number of rows as each other. They need not be square patterns; for example, the patterns could be 40 stitches wide and 20 pattern rows high.

To make this easy for you I have listed some of the patterns with their sizes so that you can see at a glance which patterns you can use:

12 stitches x 12 rows
1285, 1286.

14 stitches x 24 rows
1297, 1298.

16 stitches x 16 rows
1026, 1028, 1030, 1240, 1273,
1274, 1281, 1284, 1288, 1408.

20 stitches x 20 rows
1018, 1142, 1143, 1146, 1216,
1228, 1229, 1232, 1239, 1283,
1301, 1302, 1303

20 stitches x 22 rows
1149, 1150

20 stitches x 40 rows
1241, 1299, 1300

24 stitches x 12 rows
1400, 1401, 1402, 1403, 1404

24 stitches x 24 rows
1270, 1278, 1291

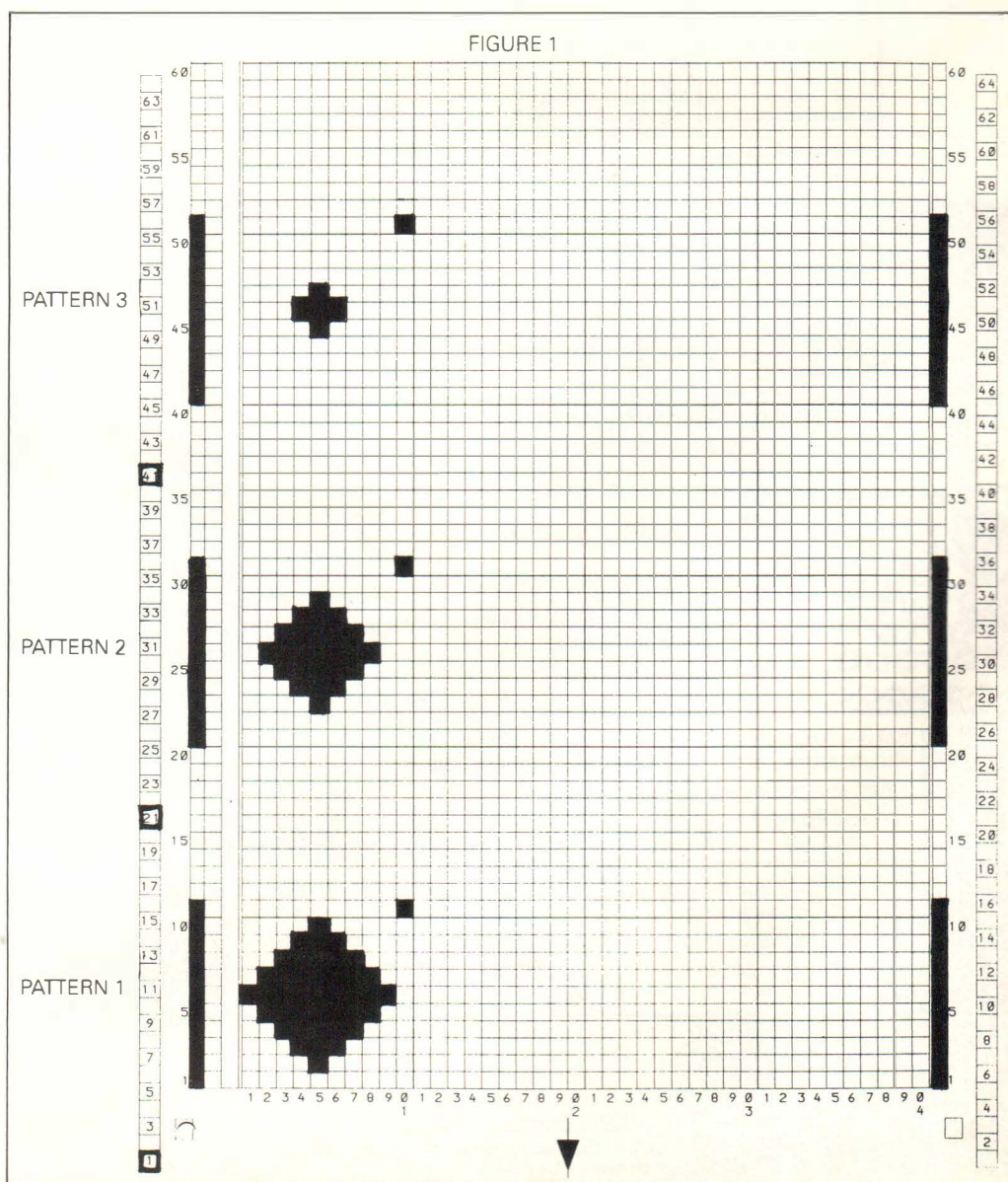
30 stitches x 43 rows
1217, 1218, 1219

32 stitches x 32 rows
1071, 1265, 1266

34 stitches x 34 rows
1027, 1032

40 stitches x 35 rows
1246, 1247, 1248

40 stitches x 40 rows
1144, 1147, 1148, 1151, 1153,



1154, 1161, 1223, 1230, 1231,
1236, 1237, 1238

40 stitches x 64 rows
1220, 1221, 1222, 1226, 1227,
1234, 1235

To make the superimposing clear I have made a very simple pattern on the E6000 reader sheet in Figure 1.

The pattern is ten stitches wide and ten pattern rows high. The dot on the eleventh row of each pattern will not be part of the pattern, it is simply to tell the console that this stitch pattern is ten stitches wide.

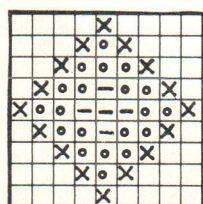
To program this pattern press the arrow key on the console until PROG appears. Continue as in Figure 2.

FIGURE 2		
PROG	ENT	
ERASE		ENT
CAST ON	Put in the correct number and press	ENT
ALL ST.		
PATT	NO	
ST. PATT A	•	ENT
READER	Read in pattern 1 beginning at row 1	
ALTER		
DIRECT	NO	ENT
ADD		ENT
ADD WHAT	•	ENT
READER	Read in pattern 2 beginning at row 21.	
ALTER		
DIRECT	NO	ENT
3 COL		ENT
ADD		ENT
ADD WHAT	•	ENT
READER	Read in pattern 3 beginning at row 41	
ALTER		
DIRECT	NO	ENT
4 COL		ENT
KNIT TECH	Put in a knitting technique between 207 and 211.	

Now knit two rows of colour one, two rows of colour two, two rows of colour three and two rows of colour four throughout. Knit at least 80 rows. The pattern which will be knitted is shown in Fig. 3.

Pattern 1 has the background colour as colour one and the diamond as colour

FIGURE 3



KEY

X = Colour 2 O = Colour 4
O = Colour 3 □ = Colour 1

two. When pattern 2 is added to it the colour two is covered, in part, by colour three. Colour three has become the dominant colour obliterating any other colour which is in the squares for colour three.

Similarly when pattern three is entered, any other colour is obliterated by colour four which has become the dominant colour.

Although there are only ten pattern rows, it takes 80 knitting rows to knit the whole pattern. When working in four colours, there are eight knitting rows for each pattern row. Each pattern row knits twice in colour one, twice in colour two, twice in colour three and twice in colour four.

If you are knitting a three-colour-in-a-row design then the number of pattern rows must be multiplied by six for the number of knitting rows.

You may have noticed that I put a bold line around the numbers 1, 21 and 41 on the reader sheet. These are to remind me on which numbers I must begin to read in the sheets. It is easy to begin on the wrong row, in which case the console may say Error 117 - The two stitch patterns are a different length. If you get this error then try again, checking carefully that the correct row number is showing before you begin to read in the pattern. If you still get the error then check that you have drawn the reader sheet correctly, especially the pattern length lines at each side of the sheet which must be one square higher than the pattern.

The maximum width of the pattern sheet is 40 stitches when superimposing and the maximum length is 256 pattern rows. There are ways of overcoming the maximum width of 40 stitches. These will be discussed in 'Advanced Programming'.

When programming for three or four colour work any direction changes must be made separately for each pattern entered (that is, for each colour). Do not put in all the two or three patterns, then expect to be able to change the direction of the pattern as a whole. This may seem an obvious thing to say but I tried to do this several times when I first had my machine.

Next month we will again look at ADD in the ALTER section of the program but this time adding patterns which are not superimposed.

SPOTLIGHT

METBURY DESIGNS

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Catalogue of designs by
Eileen Metcalf &
Christina Salisbury

Once upon a time there were two Lancashire lasses. One was a Passap knitter who was hoping to join a local machine knitting club. The other was the organiser of the same knitting club who'd also heard about the 'Passap lady' and wanted to make contact.

Neither was having any luck, despite living only a matter of miles apart. Then one day both were invited to a Bramwell yarns party and hey presto! There was an end to their search and the start of a wonderful friendship, as well as a successful business venture. For the two 'heroines' Eileen Metcalf and Christina Salisbury are now well-established in the world of knitwear design under the name of Metbury Designs - an amalgamation of their names!

Eileen, who has recently become a contributor to MKM, smiles as she recalls how she and Christina met.

'I was looking around at the yarns at this party when all of a sudden I felt a tug at my skirt,' she explains. 'As I turned round someone asked 'Is that a Passap skirt?' Similarly, as soon as I saw what she was wearing, I asked her if she had the pattern for her sweater. We fell to talking and it turned out that she was the organiser of the Leyland Machine Knitting Club who I'd been looking for and I was the 'Passap lady' she'd been looking for!'

Needless to say, Eileen joined Christina's machine knitting club and found herself sharing her patterns with other members. The membership very quickly grew from about ten regulars to over 150! 'This was about the time that the dolman-sleeved sweater was fashionable,' recalls Eileen. 'I was being asked about patterns so often that I decided to compile a book, working with Christina.'

Under the proud 'banner' of their new name, Metbury Designs, Eileen and Christina

approached F. W. Bramwell Ltd. with their pattern book idea and were thrilled when the company agreed to produce 10,000 copies! Since then, Metbury Designs have produced eight further pattern books including chunky, children's, a baby book, garter carriage and Duomatic patterns.

Their latest 'offerings' are a selection of wonderfully colourful and vibrant twelve- and six-sheet E6000 pattern designs produced, as Eileen explains, by popular demand. Eileen had spent some time in Denver, Colorado and had been totally inspired by the designs of the Navajo Indians. As soon as she returned to this country she experimented with several different garments and the response was amazing. 'Everyone wanted them!' she says.

So once again it was 'all systems go' as Eileen and Christina worked on their latest collection - and what a stunning collection it is! As well as many Navajo-inspired designs, there are flowers and geometrics, anchors and animals and patterns for rugs and table mats as well as for sweaters. Next month our November issue features one of these lovely designs, a magnificent tiger's head sweater which uses the motif from the E6000 instruction book. Coming soon - a new book of Metbury Designs but meanwhile, anyone who would like a catalogue of the 30 designs currently in the Metbury range should write to Metbury Designs, 7 Nursery Close, Leyland, Lancashire PR5 1NS or telephone 0772 452608 or 0772 435242.

THREAD MACHINES

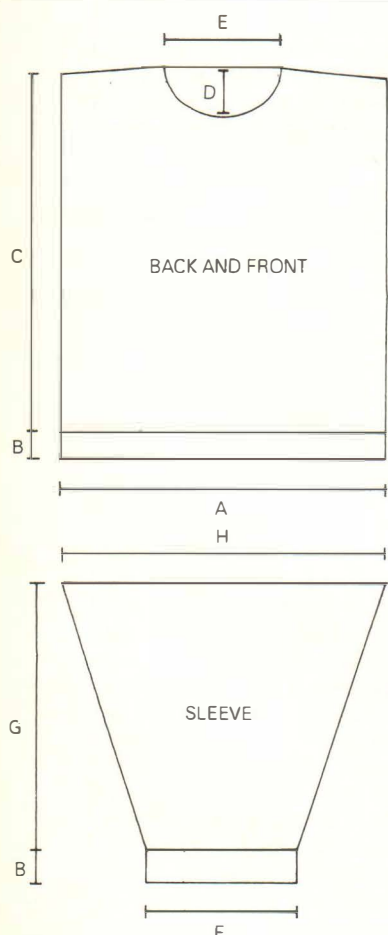
Thread yarns from left to right as follows:

Col 1 Pebble (two strands together)
Col 2 Black
Col 3 Russett
Col 4 Aran

SWITCH ON ELECTRONICS

PROGRAM

progr		ENT
Erase		ENT
Cast on	4	ENT
All st patt	NO	ENT
St patt 'A'	Dot	ENT
Reader	Card Row 1	ENT
Alter		ENT
Direct		ENT
E → E3		ENT
Direct OK		NO
E →		ENT
Direct OK		ENT
Add		ENT
Add what	Dot	ENT
Reader	Card Row 25	ENT
Alter		ENT



A = 61cm	E = 21cm
B = 5cm	F = 27cm
C = 67cm	G = 50cm
D = 9cm	H = 60cm

7 FOUR COLOUR JACQUARD

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Forsell Superwash 2-ply Pure New Wool.
2 x 250g cones in Pebble.
1 x 250g cone in Black.
1 x 250g cone in Russett.
1 x 250g cone in Aran.

GARMENT WEIGHT

Finished garment weighs 650g.

The fibre content of this yarn is 100% Pure New Wool Superwash. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 6.

MEASUREMENTS

Finished measurements of garment:
Chest 128 cm.
Length 75 cm.
Sleeve, excluding cuff, drop shoulder, 50 cm.

TENSION

Fair Isle fabric Knit Tech 207 (BX↔/LX).
Stitch size 5 1/2 back bed/6 front bed.
27 stitches = 10 cm.
112 rows = 10 cm.

For perfect results, please check your tension carefully.

KNITTING NOTES

Cast on comb and weights were used throughout.
Blue strippers were used.
RC refers to electronic row counter on box.
Use two strands together of Col 1 Pebble (main colour) throughout.
Cut-and-Sew method was used.

Direct	ENT	L nd	88-	ENT
E → E3	ENT	R nd	88	ENT
Direct OK	NO	Start pos		ENT
E →	ENT	Cast on		ENT
Direct OK	ENT			
3 col	ENT			
Add	ENT			
Add what	Dot			
Reader	Card Row 45			
Alter	ENT			
Direct	ENT			
E → E3	ENT			
Direct OK	NO			
E →	ENT			
Direct OK	ENT			
4 col	ENT			
Knit Tech	207			
Enlarge/position	NO			
All st patt	ENT			
Form	NO			

BACK AND FRONT ALIKE

No strippers. Handle down.
Set Ns on front bed as program, i.e. from 79 to left of centre to 79 to right of centre.
* Put pushers on front bed to rest position.
Follow instructions on screen, i.e. locks GX/SX.
Select for 2x2 rib.
Arrange Ns on back bed as diagram 1. (Rack anti-clockwise as indicated.)

DIAGRAM 1



Put away unwanted pushers on front bed.

RC 000. Locks N/LX, stitch size 2.

Col 1 (using 2 strands). Knit to left.

Insert cast on comb and weights.

Stitch size 3. Knit to RC 4.

Stitch size 4. Knit to RC 6.

Insert blue strippers. Knit to RC 29. Locks on left.

(Put pushers on front bed out of work.)

Bring intervening Ns on front bed and back bed to WP.

Locks CX/CX, stitch size 5. Knit 2 rows.

Locks N/N, stitch size 5 1/2. Knit 1 row *.

PREPARE FOR FAIR ISLE FABRIC

Use 2 strands tog Col 1, main yarn.

Use 1 strand each Col 2, 3 and 4. Press fast forward button >>> to select program on screen. (This method of selection sets RC 000.)

Press 'NO' Start Pos Press ENT. ABC button select Patt 'A'. Follow screen, i.e. locks BX↔/LX.

Locks 5 1/2 back bed/6 front bed.

Shape by increasing 1 st either end on back bed and front bed (4 sts altogether) on next and every 60th row until there are 88 Ns on left and 88 Ns on right.

RC 000. Knit to RC 752.

Switch off electronics.

Col 1, stitch size 4. Locks N/N, knit to left.

Stitch size 4. Knit to right.

Cast off.

SLEEVES

Use 2 strands tog Col 1, main yarn.

Handle down. No strippers.

Set Ns from 37 at left of centre on front bed to 37 at right of centre.

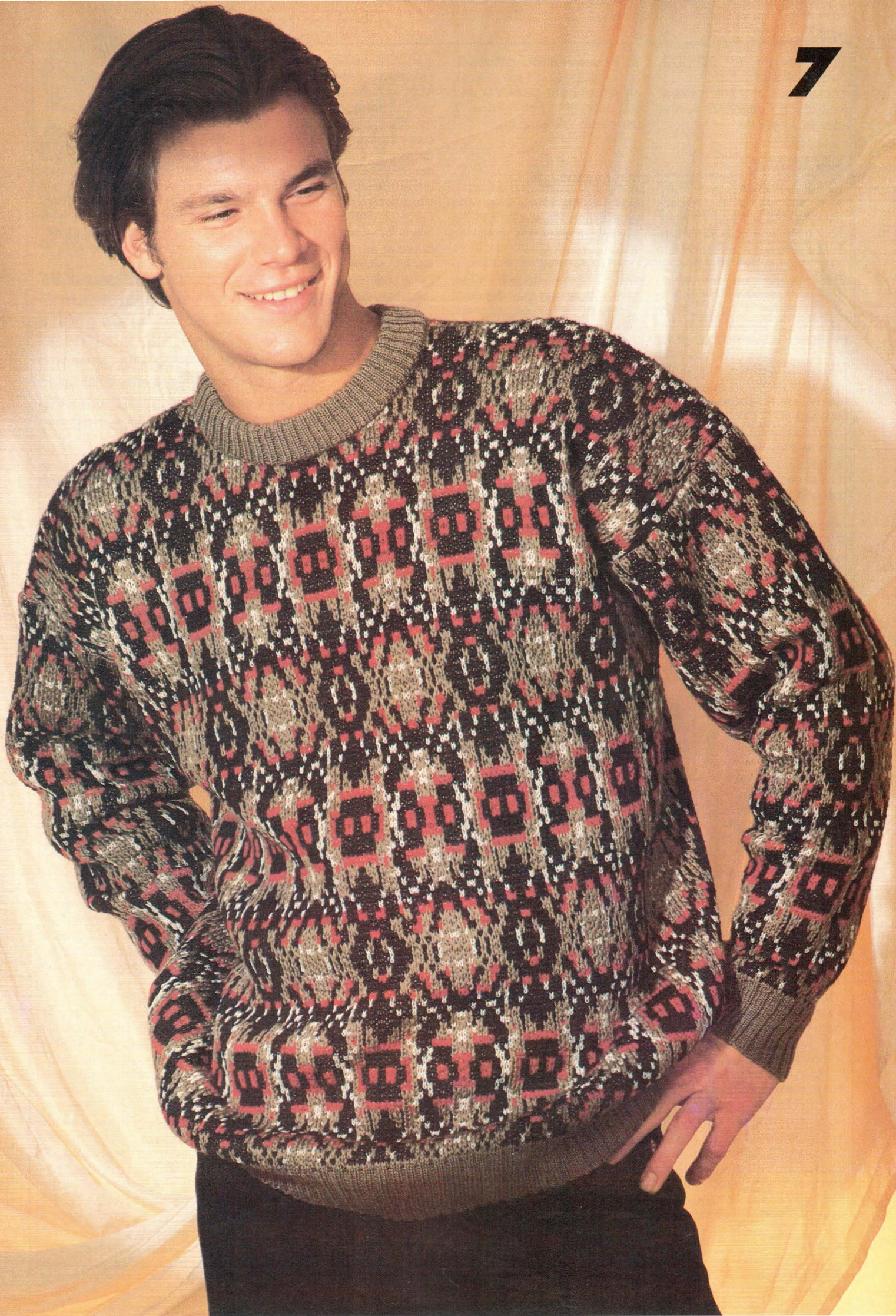
Switch on box.

Following cast on 4 (2x2 rib) complete rib as for back and front (i.e. from * to *).

FAIR ISLE FABRIC

Locks 5 1/2 back bed/6 front bed.

RC 000. Select Patt 'A' as instructions for back and front. Increase 1 st either end on back bed and front bed (4 sts altog) on 1st and every 10th row until there are 150 Ns in WP on front bed.



Cont straight to RC 528. Switch off electronics. Locks N/N, Col 1, stitch size 4. Knit to left. Stitch size 4. Knit to right. Cast off.

NECKBAND

Using 2 strands Col 1, main yarn, set for rib as on back using Ns 73 left and 73 right. Knit to RC 37. Locks stitch size 5. Knit 1 row. Locks stitch size 5½. Switch off electronics. Put pushers out of work. Transfer Ns from front bed to

back bed. Black strippers. Locks N/GX. Knit 1 row. Break off yarn at cone, tie on WY and pull through bobbin. Knit 7 rows with WY. Strip off.

TO MAKE UP

Use double yarn for sewing up. Steam pieces without allowing the steamer or iron to touch welts.

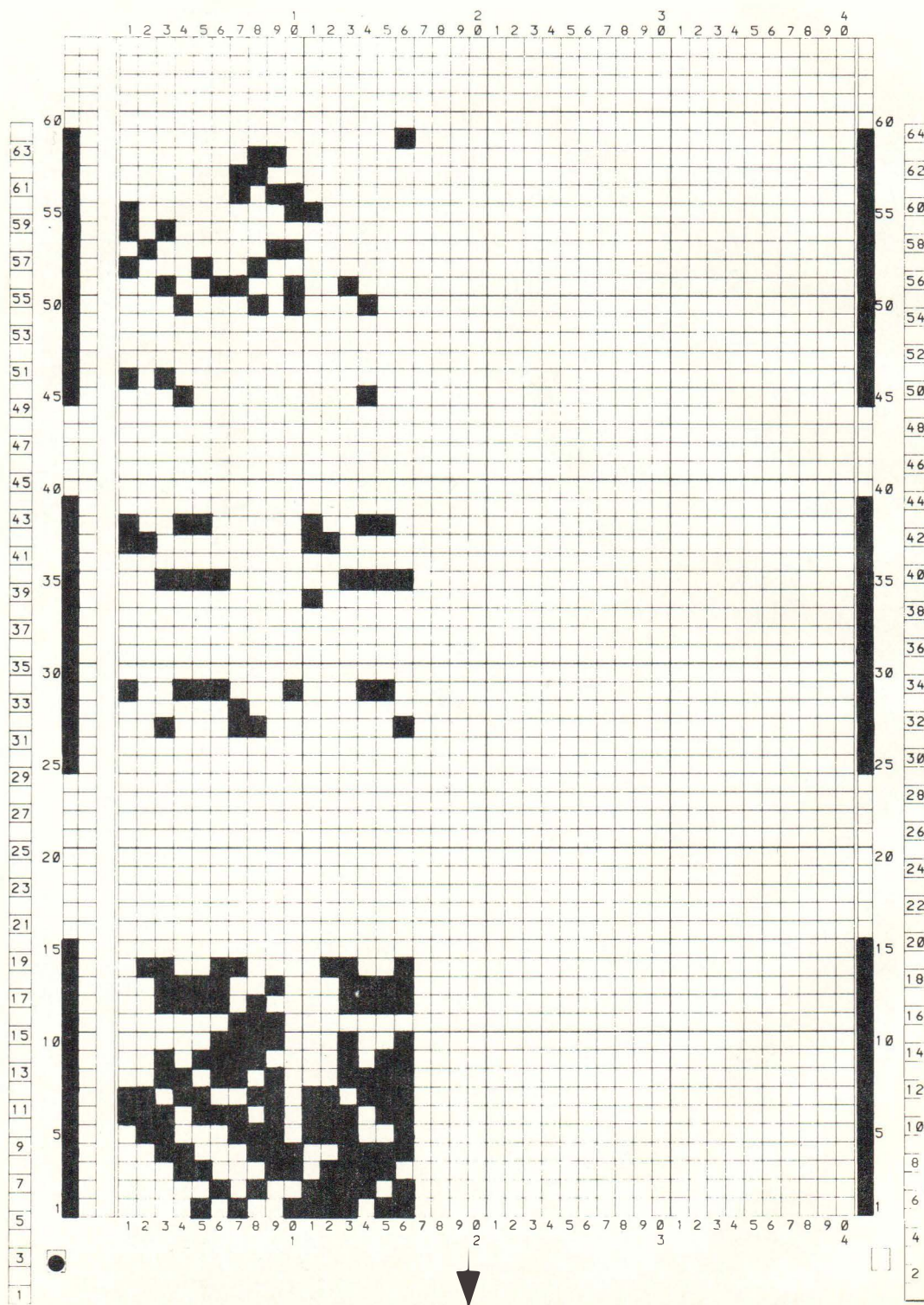
CUT AND SEW

Neck dimensions. Mark centre front with pin and mea-

sure 10.5 cm either side and 9 cm down from centre pin. Mark curve with pins and sew with zig-zag on sewing machine before cutting out curve to within 1.5 cm of stitching. Likewise mark centre back and measure 10.5 cm either side and 5 cm down from centre mark and make a curve as with front.

Mark shoulder seams 2.5 cm down at armhole edge to 0 at neck to shape the shoulders. Sew right shoulder seams together. Sew neckband on

with right sides together at WY edge, taking out WY as you sew. Sew left shoulder seams together with side neckband seam. Steam shoulder seams flat. Measure down 30 cm from shoulder and mark with piece of yarn on both sides, front and back. Attach sleeves, taking care to include the surplus on the shoulder seam. Sew side seams and sleeve seams together. Turn neck to inside and slip stitch down.



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20 to 23 October 1993

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This is the first Nina Miklin finishing course/workshop to take place in London and early booking is advisable. All materials required are supplied, courses start at 10am and finish at 4.30pm.

To reserve a place please write to Nina Miklin at the address below, enclosing the fee of £15.50 per person and stating the preferred date.

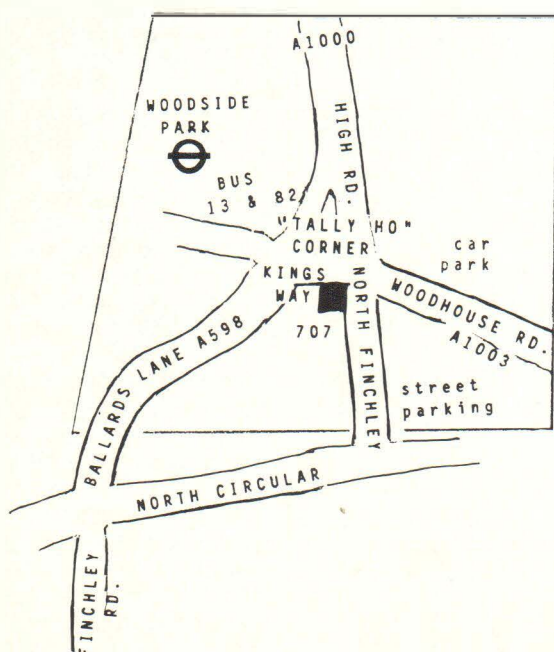
YARN FAIR

This two day event makes it's London debut on 22 and 23 October 1993. All garments featured in recent Knitting magazines together with a selection from the Nina Miklin "Private Collection" will be on display.

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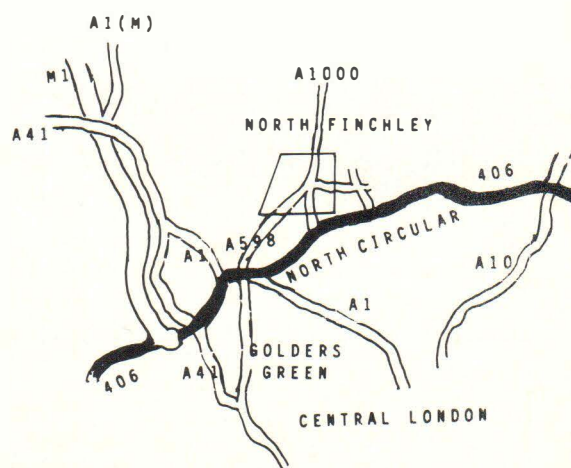
It is an ideal opportunity to discuss your yarn requirements for the coming season and to obtain personal advice from Nina Miklin and her experienced team.

Open Friday and Saturday 22 and 23 October from 9.30 to 5.30. Admission free.



Both events to be held at:

707 High Road, North Finchley
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London N12 2BT



If you require any further information please contact Nina Miklin on 071-286 1532 (Tel. and Fax) or write to:
Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

DUOMATIC UPDATE

MORE ABOUT SKIRTS

As I was saying last month . . . I do hope that you all did your homework and can now work out the stitches and rows needed for a ribbed or pleated skirt.

Hazel Duignan

This month I have given stitch patterns for some different rib and pleat settings for you to try. If you decide to make a skirt, first knit a sample as before, then calculate your pattern. If you are new to skirt knitting, then knit and press or steam one panel and measure it. If necessary you can adjust the stitches for the other panel or panels. This way you can be sure of getting the hip size right.

It is very tempting to knit all the panels but if you stop to measure the first panel you can save lots of time in the end. I did once meet a knitter who made lots of very nice skirts and he told me that he usually knitted a skirt with no test piece, then 'found a lady to fit it'. I have often wondered if he managed to find a fit for all his skirts or whether his loft is full of sad skirts waiting for Miss Right to come along.

I have given some sugges-

tions regarding yarns to use; obviously it would not be possible to name all the suitable yarns but I would suggest that you use the best quality that you can. If you have any doubtful yarns, then use them for something other than a skirt.

Now for the patterns for either Duo 5, 80 or E6000.

PATTERN 1

(See photograph A.) This is a 6-stitch repeat. Use Diagram 1.

This is a very easy to knit skirt and usually only needs two panels. I have used King Cole Anti-Tickle for my samples. Any good quality three or four-ply yarn with a percentage of wool, or two strands of Forsell's two-ply pure wool, or either two or three strands of Christiana's Braemar would be suitable. I have knitted it in



PHOTOGRAPH A

DIAGRAM 1



DIAGRAM 2



DIAGRAM 3

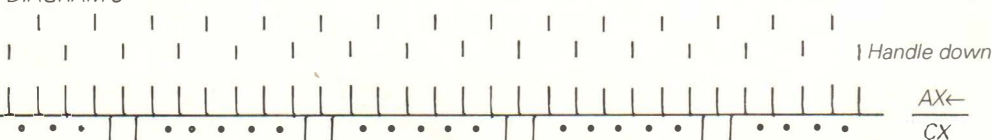


DIAGRAM 4



cotton but, although it looked very nice, I found that the cotton creased badly so if you want to try cotton, knit a sample and test it for creasing before knitting the skirt. Either side of the fabric can be used.

Push up needles and arrange for 1x1 rib. Handle down, orange strippers. Set lock to N/N, stitch size to 3/3, knit 1 row. Set lock to CX/CX, stitch size 3 1/2/3 1/2, knit 2 rows. Set lock to N/N, stitch size 3 3/4/3 3/4, knit 2 rows. Transfer all stitches to the front bed. Fill the needles needed on the back bed with the heel of a stitch. Handle down. Set RC at 000. Change to black strippers. Set lock to EX/N, stitch size 4/5, knit 100 rows (you can decrease the stitch size at intervals if you wish but with this stitch pat-

tern there is no need). Handle up, orange strippers. Transfer to 1x1 rib setting. Set lock to N/N, stitch size $3\frac{3}{4}/3\frac{3}{4}$, knit 25 rows. Rack handle one full turn so that the stitches lie one behind the other and transfer the front bed stitches to the back bed so that you have a |•| setting. Black strippers. Set lock to N/GX, stitch size $4\frac{1}{2}$, knit 10 rows. Release on to waste yarn. Press, measure and calculate.

PATTERN 2

(See photograph B.) This is a 7-stitch repeat. Use Diagram 2.

This is another pattern which usually only requires two panels. Use a three-ply yarn or two strands of Braemar. I have knitted my sample in Braemar and I have just cancelled the tuck setting for the basque but you could change to rib setting if you prefer.

Push up needles for full needle rib. Handle down, orange strippers. Rack one full turn to the left. Set lock to N/N, stitch size 3/3, knit 1 row. Rack one turn to the right and knit 1 more row. Transfer needles as diagram 2 and arrange the back bed pushers as shown. Set RC at 000. Set

lock to AX←/N, stitch size 3/3. Knit 1 row, then check that the double stitches have knitted off. Knit to RC 100. Set lock to N/N, stitch size 3/3, knit 25 rows. Cast off. Knit waistband separately. Steam well. Do not press as this will flatten the tuck pattern.

PATTERN 3

This is a 7-stitch repeat. Use Diagram 3 and either side of fabric as right side.

This can be knitted using a three or four-ply yarn. I have not knitted a sample but here are the instructions for a four-ply yarn.

Set needles for 1x1 rib. Handle up, orange strippers. Set lock to N/N, stitch size 3/3, knit 1 row. Set lock to CX/CX, stitch size $3\frac{1}{2}/3\frac{1}{2}$, knit 2 rows. Set lock to N/N, stitch size $3\frac{3}{4}/3\frac{3}{4}$, knit 2 rows. Transfer all stitches to back bed and arrange back bed pushers as diagram. Push up front bed needles as diagram and fill with the heels of stitches. Handle down, black strippers. Set lock to AX←/CX, stitch size 5/5, knit test piece as usual changing to 1x1 rib for basque.

This is not really either a pleated skirt or what is



PHOTOGRAPH B

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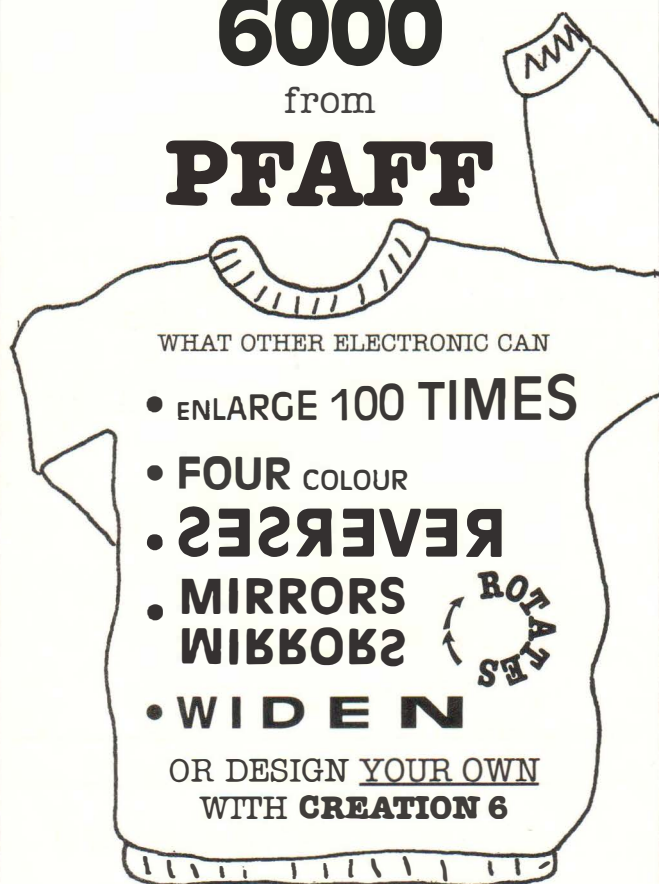
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PHOTOGRAPH C

thought of as a 'rib skirt' but it makes a very warm comfortable skirt so I have included it.

Steam well and press the narrow 1x1 hem edge flat.

PATTERN 4

(See photograph C.) This is an 8-stitch repeat. Use Diagram 4.

Cast on over 1x1 setting as for sample 3. Transfer all stitches to front bed. Arrange back bed needles and pushers as diagram, filling the back bed needles with the heel of a stitch. Handle down, black strippers. Set lock to AX←/N, stitch size 4/5, knit 100 rows. Transfer for 1x1 rib basque and finish as sample 1.

Now for some pleat settings. These need a two or three-ply weight yarn. Forsell's two-ply pure wool can be used doubled as it is a fine yarn. Two strands of Braemar or any

three-ply wool mix is suitable. Yeoman's 50/50 is good too. Bramwell's Artistic is fine enough for these pleats as is one strand of Hobby combined with one of Silky.

PATTERN 5

This is a 9-stitch repeat. Use Diagram 5.

PATTERN 6

This is a 9-stitch repeat. Use Diagram 6.

PATTERN 7

This is a 7-stitch repeat. Use Diagram 7.

PATTERN 8

(See photograph D.) This is a 9-stitch repeat. Use Diagram 8.

These instructions for pattern 8 can be used to knit

patterns 5, 6 and 7. The instructions are given for pleats to the waist with a waistband added.

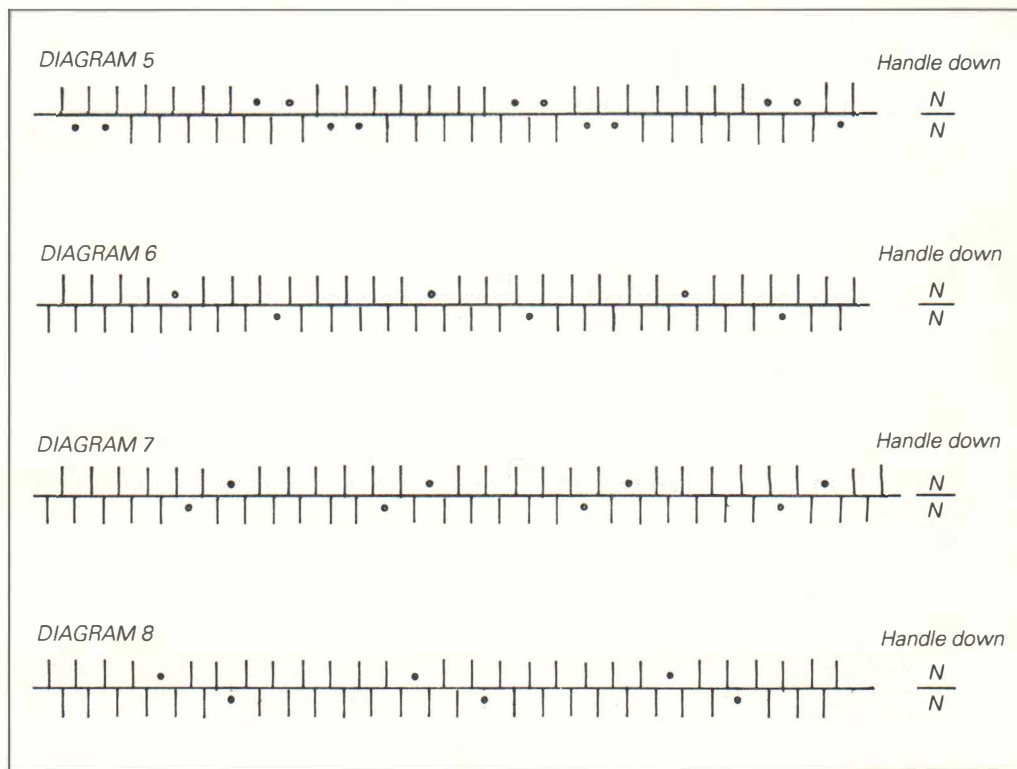
Handle down, orange strippers. Push up needles for full needle rib. I used two strands of Braemar. Set lock to N/N, stitch size $2\frac{1}{2}/2\frac{1}{2}$, knit 1 row. Set lock to CX/CX, stitch size 3/3, knit 2 rows. Set lock to N/N, stitch size $3\frac{1}{2}/3\frac{1}{2}$, knit 1 row. Set RC at 000. Transfer stitches as diagram 8 (or whichever sample you wish to knit). Set lock to N/N, stitch size $3\frac{1}{2}/3\frac{1}{2}$, knit 1 row and check that all the double stitches have knitted off. Knit to RC 25. Reduce stitch size to $3\frac{1}{4}/3\frac{1}{4}$. Knit to RC 50. Reduce stitch size to 3/3. Mark row ends with contrast yarn. Knit to RC 75, mark ends of row with contrast yarn. Reduce stitch size to $2\frac{3}{4}/2\frac{3}{4}$, knit to RC 100. Transfer all stitches to back bed. Set lock to N/GX, stitch size 5, knit 2 rows.

You now have two options:

Option 1, which I have used on this sample, is to remove the stitches on to waste yarn. Steam the waste yarn and stocking stitch rows. Replace stitches on to the back bed, with the wrong side facing you as follows:- 2 stitches on first needle, 2 stitches on the second needle, one stitch on the third needle. Continue in this way across the work. Knit 20 rows with lock set to N/GX, stitch size 5, then cast off.

Option 2. After knitting the pleats and the two stocking stitch rows, cast off loosely across the work. Push up about three to five of the original number of needles used for full needle rib. Set lock to N/N, stitch size 3/3, knit 1 row. Set lock to CX/CX, stitch size $3\frac{1}{2}/3\frac{1}{2}$, knit 2 rows. Set lock to N/N, stitch size 4/4, knit 3 rows. Set lock to N/GX, black strippers, stitch size 5, knit 8 rows. Set lock to GX/N, stitch size 5, knit 8 rows.

Rehang skirt with right side facing the ceiling as you would for the Passap method of joining a neckband. Make sure that you keep the pleats even as you pull the back bed needles through. Transfer front bed stitches. Knit one row by hand. Turn garment over on to front bed and latch off. This is



for your test piece. Adjust the waistband to fit the elastic which you wish to use.

There are many, many more ribs and pleats to knit but perhaps we can explore those in a later article. You should have enough stitch patterns this month to make a start on skirts.

Finally for the making up. Every piece needs to be well steamed (or pressed if suitable). Then the seams should be sewn using mattress stitch, the seams given a final steam and pat and the elastic threaded through the waist casing. I then like to hang my skirt up overnight, checking again on the hem to make sure it is even before I wear it. If not, I steam again.

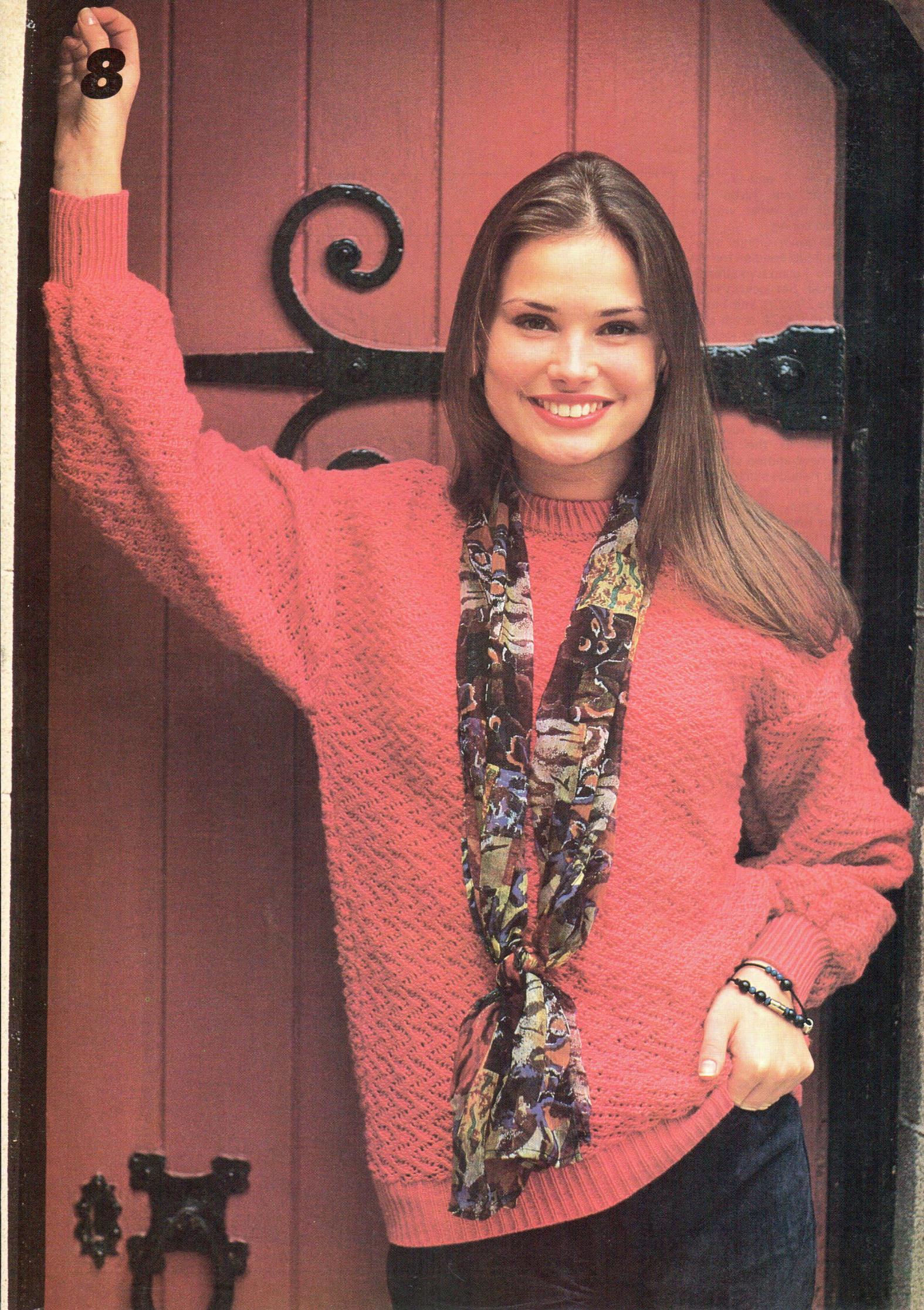
If you have a problem with the seams, try marking the row ends at intervals of about 40 to 50 rows on each panel so that you have a balance mark for matching the seams. It's no good marking the first panel and forgetting the rest (as I have done in the past), every piece needs to be marked evenly.

There is much more to be written about skirts and basques – perhaps in a later article we can discuss them further.

Meanwhile, happy knitting.



PHOTOGRAPH D



8 RACKED RELEASE STITCH

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines and E6000 machines.

MATERIALS

Direct 4-ply.
1 x 500g cone in Strawberry (MY).

GARMENT WEIGHT

Finished garment in second size weighs 305g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Direct Knitting and Sewing Supplies, 769-771 Attercliffe Road, Sheffield, South Yorkshire S9 3RE.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 90 [95, 99, 104, 108] cm, 35 1/2 [37 1/2, 39, 41, 42 1/2] in.
Length to shoulder 67 cm, 26 1/2 in.
Sleeve seam 45.5 [45.5, 48, 48, 50.5] cm, 18 [18, 19, 19, 20] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

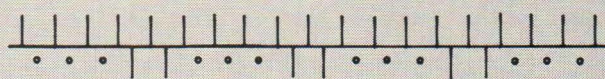
21 1/2 stitches (on each bed) and 40 rows to 10 cm, 4 in measured over pattern as diagram, after releasing front bed sts (stitch size approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of garment.
Pattern is worked over a multiple of 5 sts (on back bed) plus 4 sts.

NEEDLE DIAGRAM



RACKING PATTERN

(K 1 row. Rack one place to right) 3 times. * (K 1 row. Rack one place to left) 6 times. (K 1 row. Rack one place to right) 6 times *. These 12 rows from * to * form pattern.

When piece is completed, sts on front bed are dropped and only sts on back bed are cast off. Front bed sts are then laddered down to beginning by pulling fabric lengthwise to release the sts.

Neck shaping is worked by cut-and-sew method.

NECKBAND

Handle up. Orange strippers. Set up 114 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 3 rows. Set RC at 000.

000. Set lock on N/N, K 10 rows. Set stitch size to 3/3, K 10 rows. Transfer sts to back bed. Black strippers. Set stitch size to 6, K 2 rows. Using WY, K a few rows and release from machine.

BACK AND FRONT ALIKE

Handle up. Orange strippers. Racking indicator at 0. Set up 99 [104, 109, 114, 119] Ns on each bed to WP. * Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 3 rows. Set RC at 000. Set lock on N/N, K 34 rows. Transfer sts to back bed *. Handle down half a turn clockwise. Arrange empty Ns on front bed in WP as diagram. Do not pick up heel of sts to fill empty Ns. Black strippers. Set RC at 000. Set stitch size to 5/5 and cont in racking patt. K 140 rows. Place marker at each end. K 100 rows. RC shows 240. Place a marker at centre to mark neck centre. Drop sts on front bed and cast off sts on back bed. Ladder front bed sts down to welt.

SLEEVES

Handle up. Orange strippers. Racking indicator at 0. Set up 104 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 3 rows. Set lock on N/N, K 2 rows. Transfer sts to back bed. Handle down half a turn clockwise. Arrange empty Ns on front bed in WP as diagram. Do **not** pick up heel of sts to fill empty Ns. Black strippers. Set RC at 000. Set stitch size to 5/5 and cont in racking patt. K 150 [150, 160, 160, 170] rows. Drop sts on front bed. Push empty Ns to NWP. Using WY, K a few rows and release from machine. Ladder front bed sts down to beginning.

CUFFS

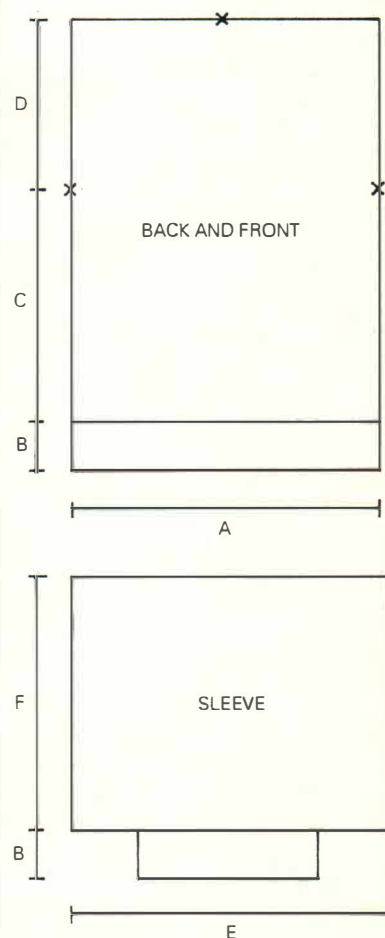
Handle up. Orange strippers. Set up 70 Ns on each bed in WP. Work as for back and front from * to *. Lower front bed. With wrong side of sleeve facing, replace sts below WY on to Ns as follows:- 1 st on to first N, * 1 st on to next N, 2 sts tog on to next N; rep from * along the row ending with 1 st on last N. Raise front bed. Black strippers. Set stitch size to 7, K 1 row. Cast off.

PRESSING

Ladder all dropped sts down. With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and allow to dry.

MAKING UP

Mark neck shape as required using a water soluble felt pen or dressmaker's marker pen and stitch 2 lines of zig-zag machining. Cut away excess fabric close to stitching line. Join shoulder seams. Set in sleeves between markers, stretching slightly. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold in half to inside and slip st in place to enclose cut-and-sew edge.



A = 46 [48, 50.5, 53, 55] cm
B = 7 cm
C = 35 cm
D = 25 cm
E = 48 cm
F = 38.5 [38.5, 41, 41, 43.5] cm

9 ROPES AND DIAMONDS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic E6000 machines (slightly modified punchcard pattern given for Duo 80 with Deco).

MATERIALS

Christiana Wools Braemar.
3 x 250g cones in Barberry (MY).

GARMENT WEIGHT

Finished garment in second size weighs 575g.

The fibre content of this yarn is 20% Wool with 80% H.B. Acrylic. For further information about this yarn, please write to the following address:- Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 6.

MEASUREMENTS

To fit chest 92-97 [102-107] cm, 36-38 [40-42] in.
Actual size 101 [111] cm, 40 [44] in.
Length to shoulder 73 cm, 29 in.
Sleeve seam 52.5 cm, 20½ in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

50 actual stitches to 16.5 cm and 100 rows to 17.6 cm, measured over pattern as diagram 1 for E6000 with self-drawn card Tech 130, see notes (diagram 2 for Duo 80 with self-punched card) using three strands of yarn together (stitch size approximately 2¾/5½).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare punchcard or reader card, from the charts provided. Note that punchcard pattern, as shown, may have to be repeated until the card is a suitable length and width for knitting. Use three strands of yarn together.

Remember to put a pusher into the blocking rail for every stitch decreased on front bed. Bring a pusher from the blocking rail for every stitch increased on front bed.

When increasing keep needle setting as diagram.

For the purpose of this pattern, RC means the RC on the lock, not the electronic RC on the console unless otherwise stated.

PATTERN FOR DUO 80

Needles as diagram 2 with a front bed pusher in working position under every front bed needle in work. Set lock on N/AX←, deco on 2.

PATTERN FOR E6000 (PATTERN A)

Use self-drawn reader card and technique 130 with the following modification. Set back lock on N instead of GX. Arrange needles as diagram 1 and put a pusher into working position under every front bed needle in work. Cast on 1 for rib. If you are shaping the neck on the machine, break off a length of yarn for casting off the neck stitches before beginning to knit.

'Increase' or 'decrease' one stitch means one stitch from either the back or the front bed according to the setting, not one stitch from each bed as is more usual.

DIAGRAM 1
E6000 NEEDLE SETTING

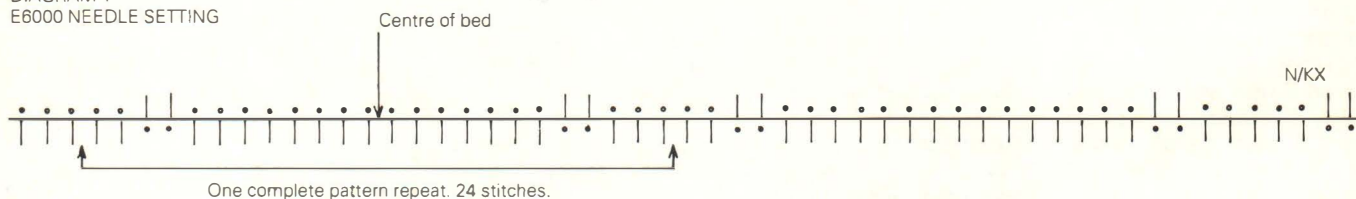
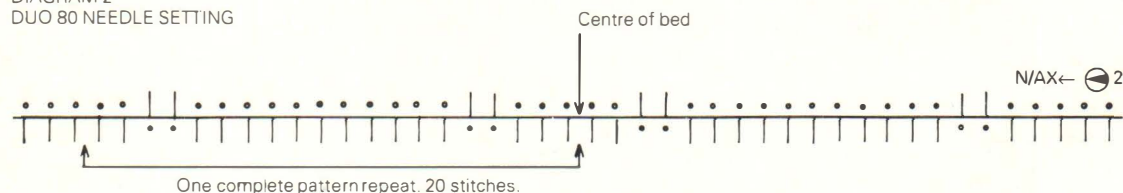
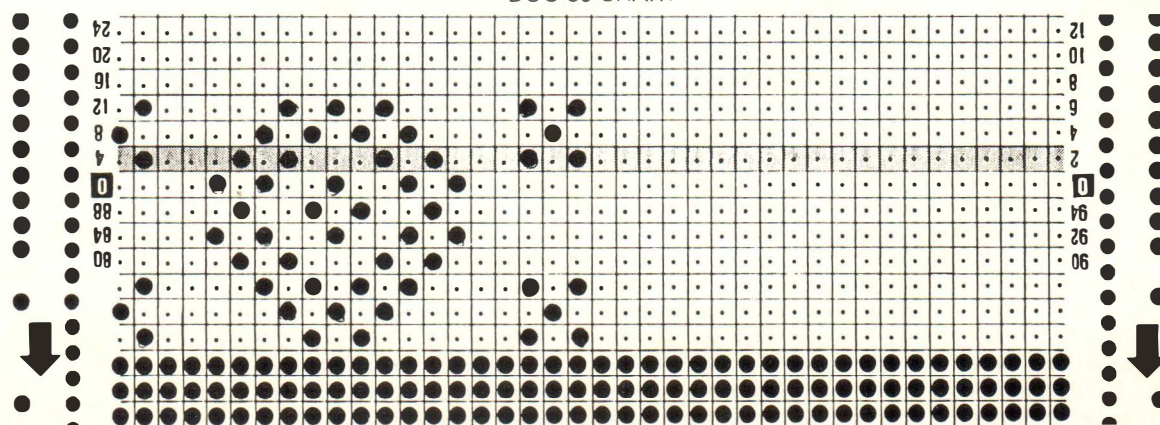
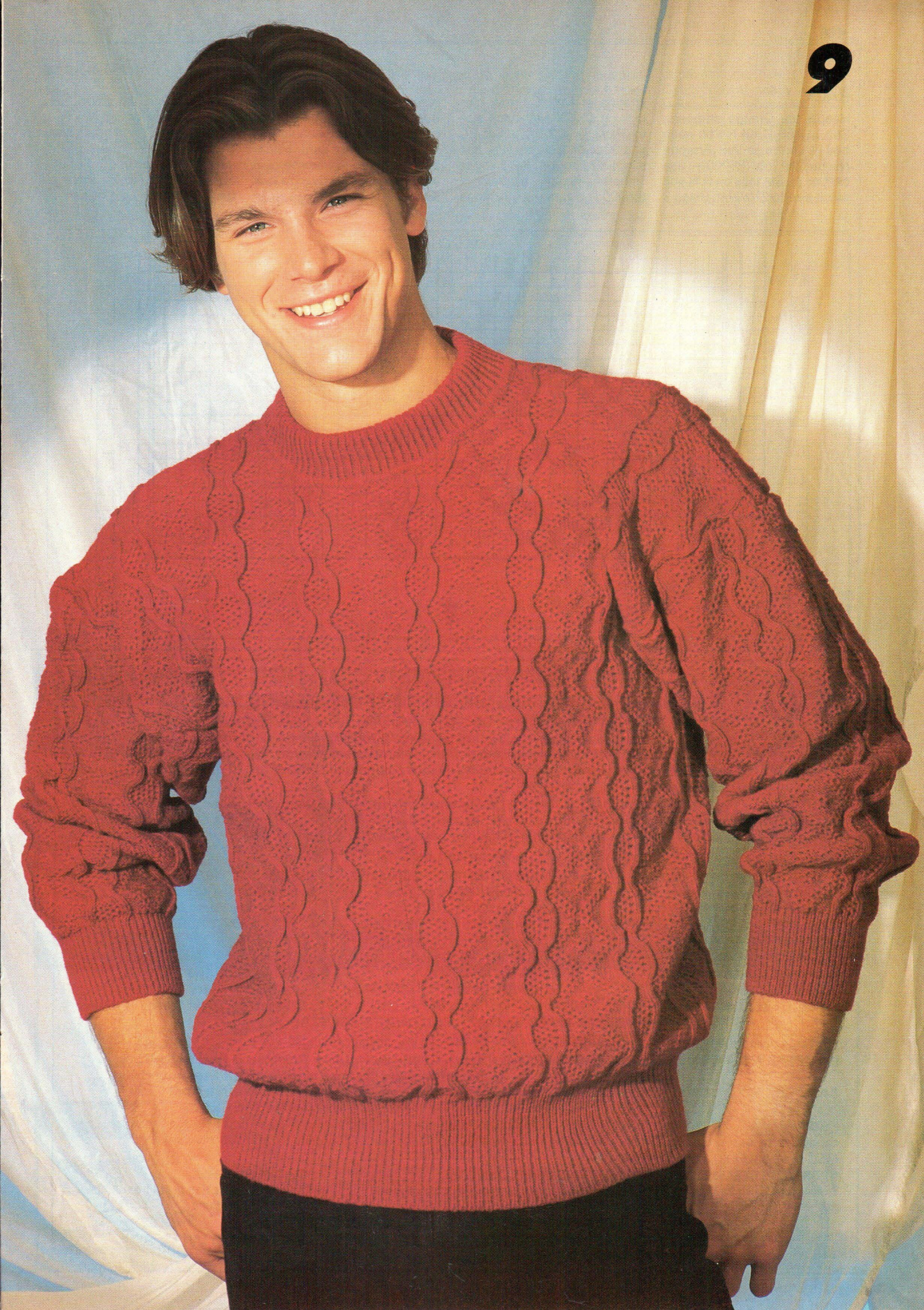


DIAGRAM 2
DUO 80 NEEDLE SETTING



DUO 80 CHART





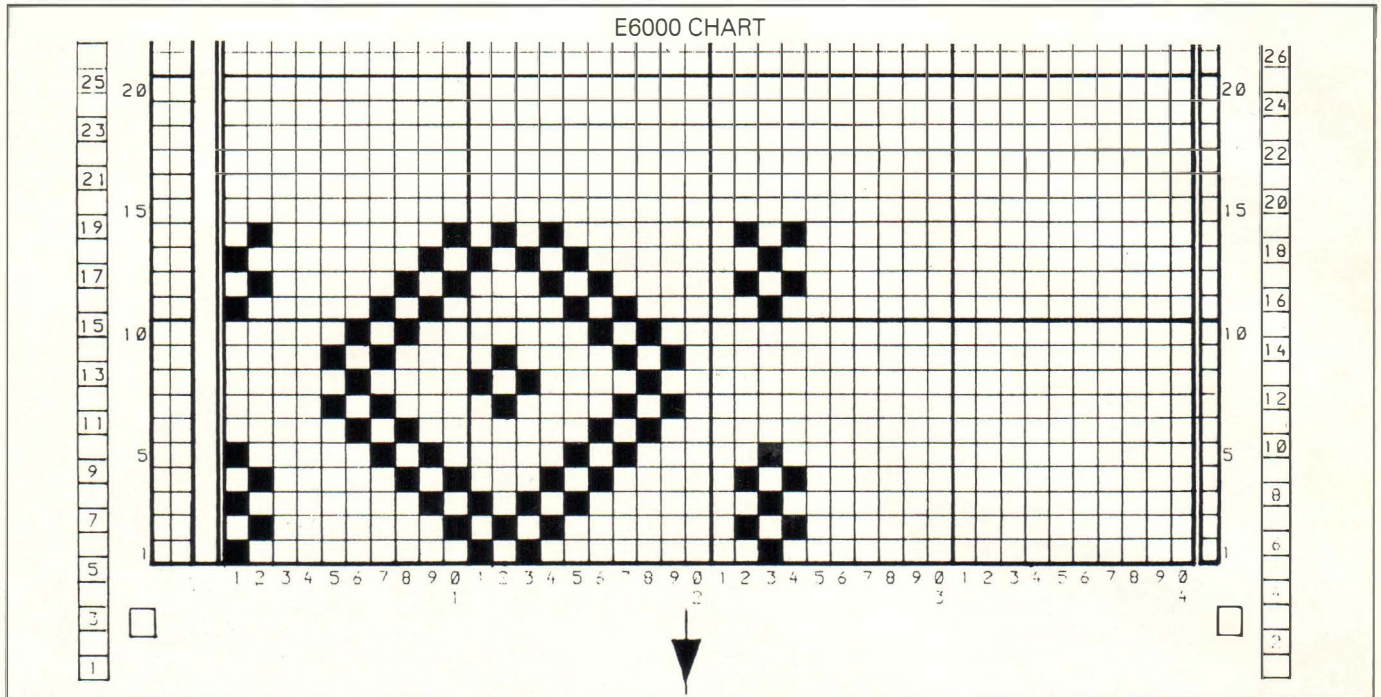
BACK

Handle up. Orange strippers. Set up 156 [170] Ns on each bed at centre to WP. Arrange Ns for 1x1 rib (E6000 – use cast on 1). Set lock on N/N and stitch size to 2¹/₂/2¹/₂. Using 3

strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3¹/₂/3¹/₂, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 43 rows. Transfer sts as diagram 2 (E6000 – diagram 1). Arrange

pushers in WP under every front bed N in WP. Put card holder in centre of needlebed. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock (E6000 – patt A as given in

Notes). Black strippers. Set RC at 000. Set lock on N/AX←, deco on  2 and stitch size to 2³/₄/5¹/₂. K 210 rows. Place a marker at each end *. Set RC at 000. K 154 rows. Place a marker at each side of centre



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15126

54 sts. Cast off loosely.

FRONT

Work as for back to *. Set RC at 000. K 98 rows.

SHAPE NECK

Note number in window of card holder (E6000 – note RC number on console). Using a length of MY, cast off centre 20 sts and return pushers under these Ns to blocking rail. Note position of Ns and pushers at left. Return pushers under these Ns to blocking rail. Transfer front bed sts at left of centre on to the back bed and push empty Ns to NWP. Cont on rem sts for first side. Arrange pushers under every back bed N in WP at right. Set RC at 000. Set lock on BX/AX←. Dec 1 st at neck edge on every alt row until 59 [66] sts rem, then on every foll 3rd row until 51 [58] sts rem. K 14 rows. RC shows 56. Cast off loosely. Return pushers to blocking rail. Transfer sts at left back on to the Ns from

which they were taken as noted. Arrange pushers under every front bed N in WP. Turn card to noted number. Programme card with deco and clip deco to lock (E6000 – return to noted RC number on the console). set RC at 000. Set lock on N/AX← and deco on 2 (E6000 – N/KX). Finish to correspond with first side, reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 104 Ns on each bed at centre in WP. Arrange Ns for 1x1 rib (E6000 – use cast on 1). Set lock on N/N and stitch size to 2¹/₂/2¹/₂. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3¹/₂/3¹/₂, K 33 rows. Transfer sts as diagram 2 (E6000 – diagram 1). Arrange pushers in WP under every front bed N in WP. Programme card with deco and clip deco to lock (E6000 – patt A as

given in Notes). Black strippers. Set RC at 000. Set lock on N/AX←, deco on 2 and stitch size to 2³/₄/5¹/₂. Shape sides by inc 1 st at each end of every 8th row until there are 164 sts. K 20 rows. RC shows 260. Cast off loosely.

rows. Set stitch size to 5¹/₂/5¹/₂, K 2 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Do not press or you will spoil the texture of the stitch pattern. Steam it if you wish or cover with a damp cloth and allow to dry.

MAKING UP

Join right shoulder seam. If you have not already used the Passap method for joining neckband, pin neckband to neck edge. Unravelling WY as required, backstitch through open loops of last row worked in MY on the right side, slip st rem loops on the inside. Join left shoulder and neckband seams. Set in sleeves between markers. Join side and sleeve seams.

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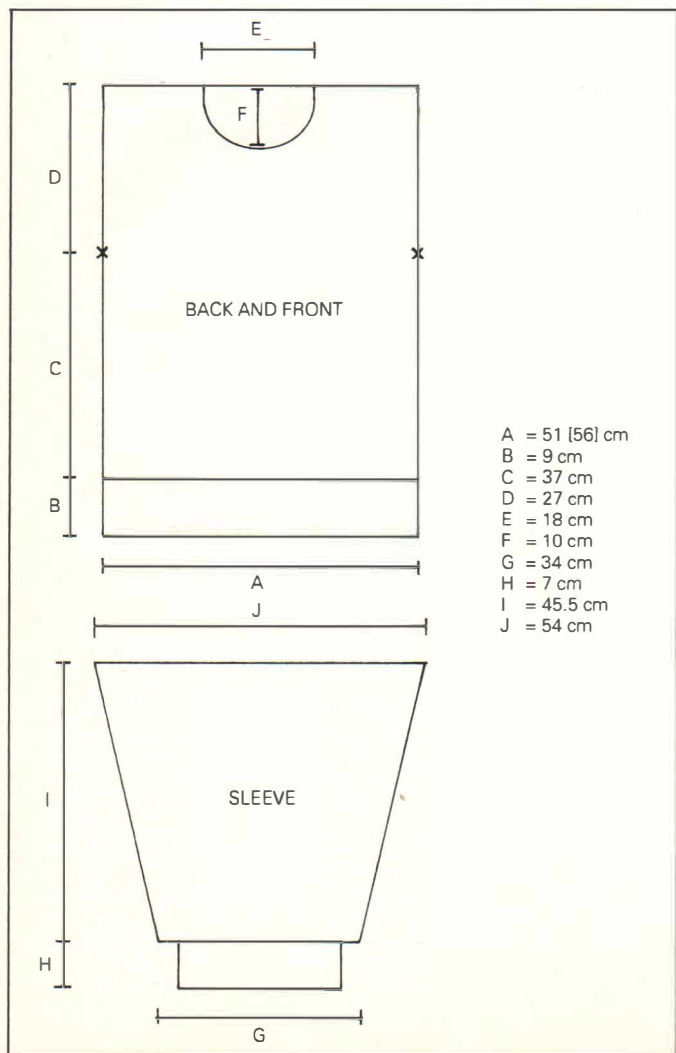
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10 BANDS OF FAIR ISLE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Studley Five-In-One 4-ply.
3 x 100g balls in Black (MC).
2 x 100g balls in Rust (A).
2 x 100g balls in Cream (B).

GARMENT WEIGHT

Finished garment in third size weighs 435g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Studley, Leeds Road, Greengates, Bradford BD10 9TE.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.
Actual size 107 [115, 124, 132] cm, 42 [45½, 49, 52] in.
Length to shoulder 69 [70.5, 71.5, 72.5] cm, 27 [27½, 28, 28½] in.
Sleeve seam 50.5 [51.5, 51.5, 52.5] cm, 20 [20½, 20½, 21] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 18 rows A/MC, 2 rows A only (st st), 1 row A/MC, 1 row B/MC, 2 rows B only (st st), 22 rows B/MC, 2 rows B only (st st), 1 row B/MC, 1 row A/MC and 2 rows A only (st st). These 52 rows form pattern.

MT, K 2 rows. Insert card and lock on 7th row. Using A, K 2 rows. Release card and cont in Fair Isle patt **. K 208 [212, 216, 220] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 95 [102, 108, 115] sts at left by hand taking Ns down to NWP. Cont on rem

sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 51 [56, 62, 67] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over 32 [34, 34, 36] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel

nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 184 [188, 192, 196] rows. 32 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 88 [95, 101, 108] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 51 [56, 62, 67] sts rem. K 6 rows. Cast off. With carriage at right, unravel nylon cord over 18 [20, 20, 22] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

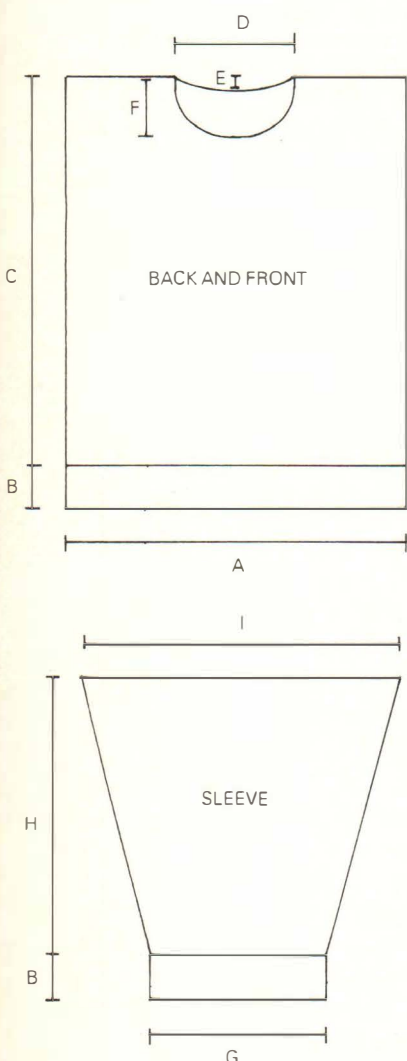
With carriage at right and using A, cast on 82 [84, 84, 88] sts at centre in 1x1 rib. Work as for back from * to **. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 146 [150, 150, 156] sts. K 25 rows. RC shows 154 [158, 158, 162]. Cast off.

NECKBAND

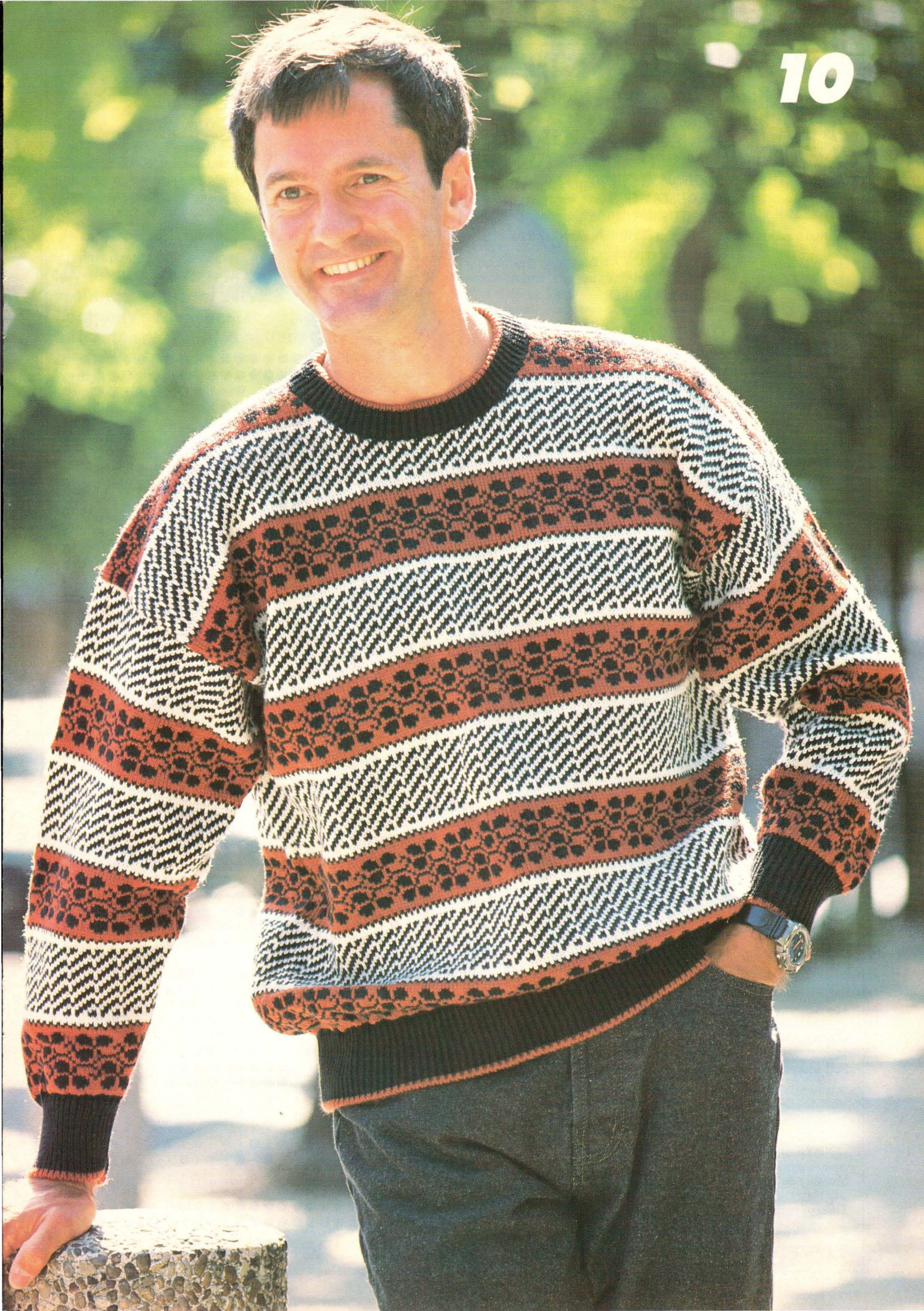
Join right shoulder seam. Push 152 [156, 156, 160] Ns to WP. With K side facing, pick up 88 [90, 90, 92] sts around front neck edge and 64 [66, 66, 68] sts around back neck edge and place on to Ns. Unravel

BACK

With carriage at right and using A, cast on 158 [170, 182, 194] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 1 row. Using MC, K 33 rows. Transfer sts for st st. Set RC at 000. Using



A	= 54 [58.5, 62.5, 66.5] cm
B	= 6.5 cm
C	= 62.5 [64, 65, 66] cm
D	= 19 [20, 20, 20.5] cm
E	= 2 cm
F	= 9 cm
G	= 28 [28.5, 28.5, 30] cm
H	= 44 [45, 45, 46] cm
I	= 50 [51.5, 51.5, 53.5] cm



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NS

WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 14 rows. Using A, K 4 rows. Using MC, K 14 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

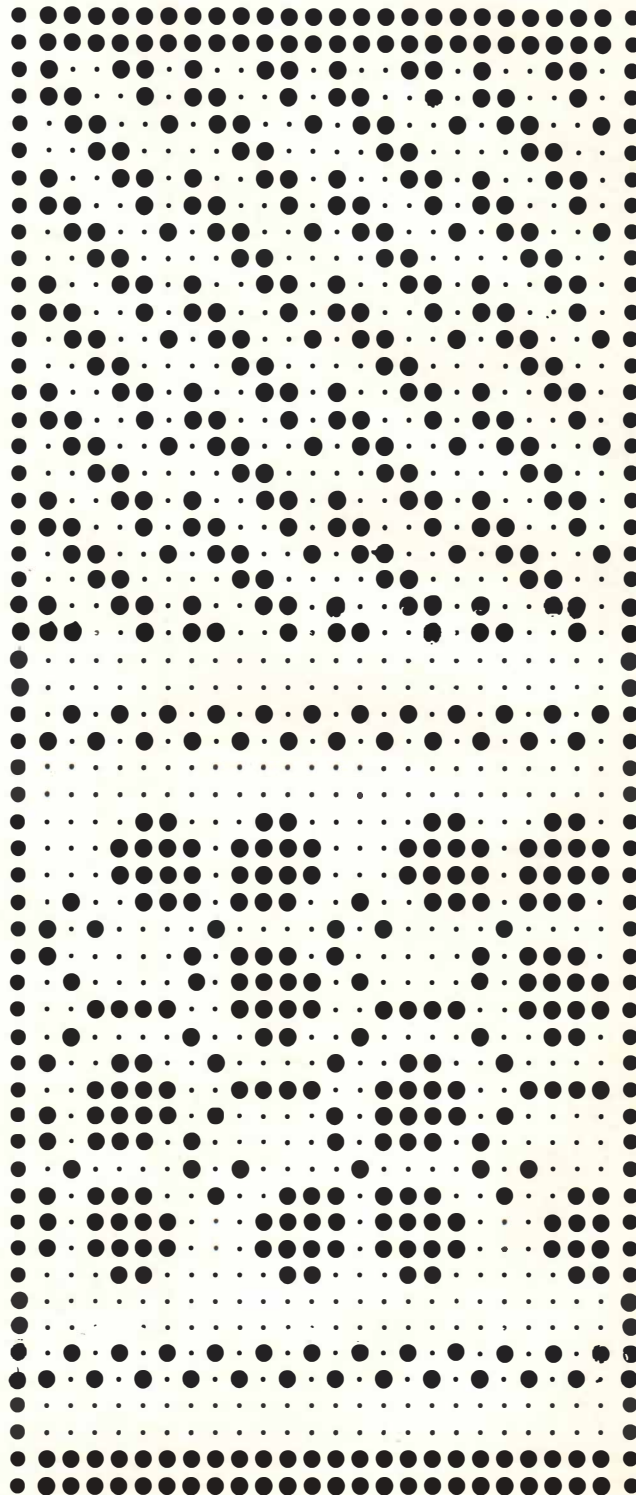
following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully,



PUNCHCARD CHART

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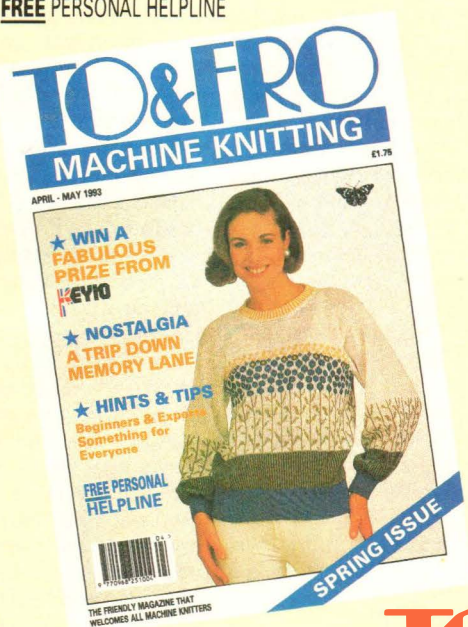
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DESIGN LINE

DESIGNING WITH A CHARTING DEVICE

We are delighted to welcome Rita Rubery who begins a series of patterns designed to be **'made-to-measure' by using a charting device and a well-fitting basic block pattern.** The first pattern is a jacket with cabled bands but let's begin at the beginning . . .

Rita Rubery

Having been a machine knitter for over 20 years I find that the pleasure of designing and making my own knitwear is as strong today as it was when I started. The most useful decision I made all those years ago was to persevere with the charting device. I too have been through the stage of making garments that were either too short or too long, too wide or too narrow, with

neck openings that would not go over the head. It is so simple to give up and not bother when things go wrong, but how much pleasure is lost for the sake of a little effort.

I constantly look for ideas for garment shapes, textures and finishes in shops, on television and in magazines and have been embarrassed more than once at being caught staring intently at someone's

attractive knitwear, wondering if I could adapt it. Colour combinations that you see are also worth making a note of; colours that perhaps you would not normally think of putting together sometimes look stunning. This all adds to the interest in planning a garment.

A charting device will enable you to knit the outline of any garment, it will give you complete freedom of choice of stitch pattern and yarn. I suggest that you are not too ambitious at first, keep it simple until you gain confidence.

The secret of successful knitting with a charting device is to be very accurate when measuring your tension square, making sure that the row regulator is set correctly and that you have the correct stitch ruler; some rulers have four different settings and are easily put in on the wrong setting. Absolute accuracy in measuring the tension square is essential, as a small error over the 40 stitches and 60 rows will be magnified when knitting a full size garment.

To make successful garments you need to have a correctly fitting 'Basic Block', this being your own personal measurements drawn as a set-in-sleeve shape. From this block you will be able to design all other knitwear regardless of shape, so it is important that the measurements are correct. Wherever possible take measurements from the body, but if you wish to make a 'basic block' in other sizes, I have given a list of measurements for you to use as a guide. The waist measurement and depth can also be drawn on the block if you wish, these will be needed when drawing garments fitted to the waist such as the bodice of a dress or waistcoat. Follow the step-by-step instructions for drawing your block, being as accurate as possible. The block can be drawn on to a sheet of card and when you are satisfied, cut it out and use it as a template. This can then be used over and over again by drawing directly on to the charting device sheet or on to paper.

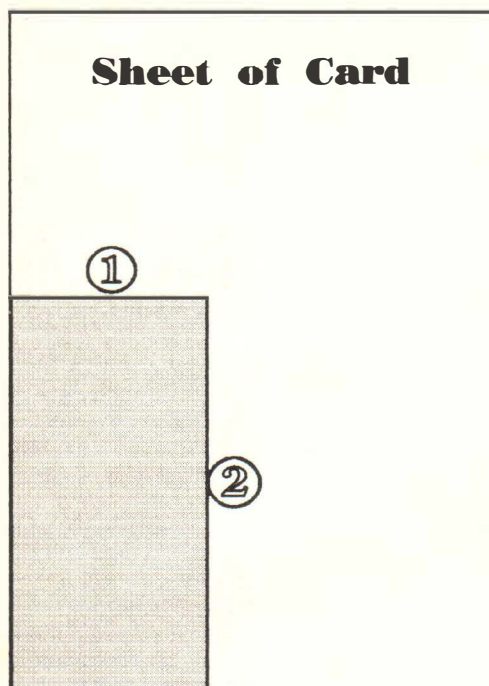
Garments are not usually made to exact body measurements, ease is always added for comfort and the dictates of fashion. You will see from the list of measurements that I have added a standard five centimetres (two inches) ease at the bust, hips and waist on the 'basic block'; as you design garments more ease can be added to meet your own personal taste or type of garment. As fashion at the moment is not fitted to the figure I may add a further overall five centimetres (two inches) ease, 1.25 centimetres (half an inch) to each side seam when designing jumpers for myself, or if I am designing a jacket or coat I may add even more. If you have a half-scale charting device, just simply halve all measurements, the 'basic block' will work in exactly the same way.

I use both a Knitleader and a half-scale Knit Radar. I now have a large collection of garment shapes on paper, which I can use without having to start re-drawing. This is particularly useful if you have a charting device that has a plastic sheet that is wiped clean after use. I buy rolls of ceiling lining paper from DIY shops to use for drawing my designs.

List of Measurements

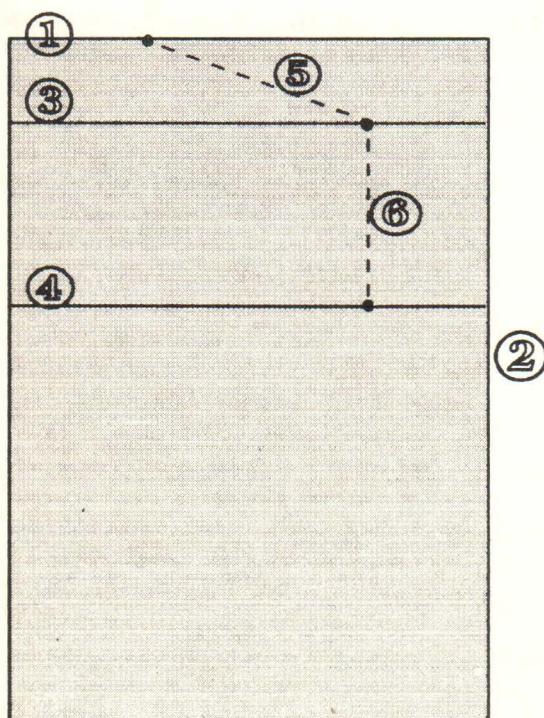
Size	10	12	14	16	18	20
Bust + 5cm (2")	85cm 34"	90cm 36"	95cm 38"	100cm 40"	105cm 42"	110cm 44"
Waist + 5cm (2")	62.5cm 25"	67.5cm 27"	72.5cm 29"	77.5cm 31"	82.5cm 33"	87.5cm 35"
Hips + 5cm (2")	90cm 36"	95cm 38"	100cm 40"	105cm 42"	110cm 44"	115cm 46"
Finished Length	52.5cm 21"	54cm 21.5"	55cm 22"	56cm 22.5"	57.5cm 23"	59cm 23.5"
Back after Armhole shaping	32.5cm 13"	34cm 13.5"	35cm 14"	36cm 14.5"	37.5cm 15"	39cm 15.5"
Armhole depth	19cm 7.5"	19.5cm 7.75"	20cm 8"	20.5cm 8.25"	21cm 8.5"	22.5cm 9"
Neck	12.5cm 5"	13cm 5.25"	14cm 5.5"	15cm 6"	15.5cm 6.25"	16cm 6.5"
Sleeve Length	56cm 22.5"	56cm 22.5"	57.5cm 23"	57.5cm 23"	57.5cm 23"	57.5cm 23"
Wrist	17cm 6.75"	17.5cm 7"	18cm 7.25"	19cm 7.5"	19.5cm 7.75"	20cm 8"
Upper Arm	30cm 12"	31cm 12.5"	32.5cm 13"	34cm 13.5"	35cm 14"	36cm 14.5"
Waist Depth	38cm 15.25"	39cm 15.5"	39.5cm 15.75"	40cm 16"	40.5cm 16.25"	41cm 16.5"

Fig 1



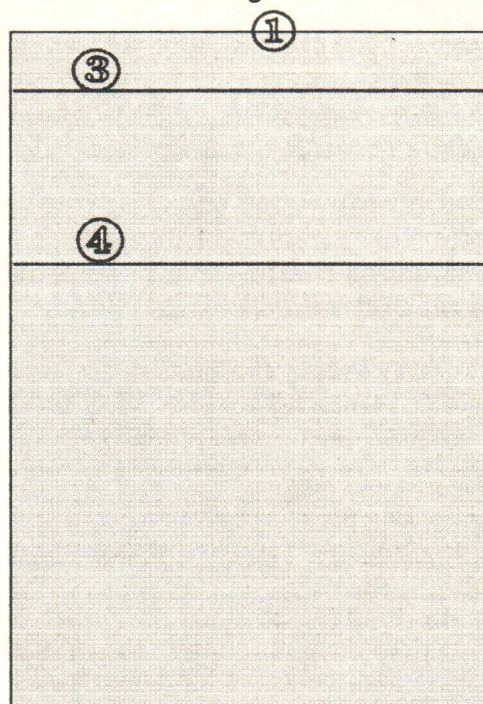
Draw a rectangle on your card using a straight edge, as in fig1. Take your bust/chest measurement plus 5 cm (2") and divide this figure by four. This will be the width of the rectangle, Line 1. The length of the rectangle will be the finished length of the jumper (measure from back neck to hip line) Line 2.

Fig 3



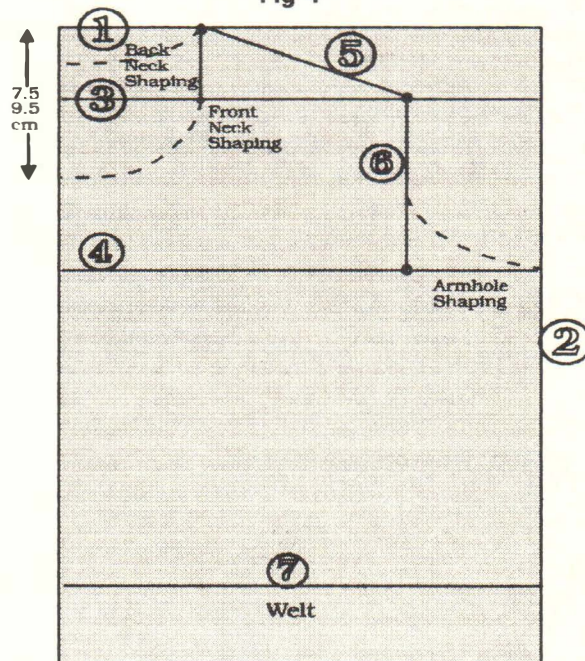
From the left hand side of line 1, measure half the neck width and place a dot. From the left hand side of line 3, measure half the width across back (after armhole shaping) and again place a dot. Place a dot on line 4 at the same measurement. Now join the dots to produce lines 5 and 6 as in the diagram.

Fig 2



Measure down from Line 1 2.5cm (1") for shoulder slope, to produce line 3. Measure down from this line the armhole depth, this produces line 4.

Fig 4



Armhole Curve. Take one third of the measurement between lines 3 and 4 and mark this on line 6. Now draw in the curve between lines 6 and 4 as shown. Draw in the **Welt** approximately 8 cm deep, or to suit, this is line 7. To complete **front neck shaping** draw a straight line between lines 1 and 3. Now measure down from line 1, 7.5 -9.5 cm, draw neck curve. **Back neck shaping.** Remember, always put some shape into the back neck (except raglan) to ensure a good fit. As you will see from the diagram the curve is drawn to a point half way between lines 1 and 3, which represents approximately 1.5cm. or half an inch.

DESIGN LINE

CHART THAT JACKET

This is the first of Rita Rubery's patterns which put into practice the charting technique she explains on page 74. Get your own basic block ready as she has more designs on the way.

Rita Rubery

For this garment I chose two strands of Bonnie's Savoy Poodle for the main yarn and two strands of Bonnie's French Crêpe for the plating yarn; both are on 500g cones. The Poodle was in the front feeder and the Crêpe was in the back feeder. The combination has given a fairly heavy-weight fabric which I felt was suitable for the type of jacket that I had in mind. The tension dial was turned to its maximum setting.

This jacket can of course be knitted with the yarn of your choice and does not have to be plated but if you have a machine that will do plating it is well worth using this technique. By plating two different yarns you eliminate the

striped or mottled effect that twisting them together gives.

The main garment is knitted in stocking stitch with 1x1 ribbing on the bottom of the body pieces and the neckband. The front bands and cuffs are knitted double with cables on the front and stocking stitch on the back; ribbed bands could be substituted but as the rest of the garment is plain I feel it adds a little interest.

The 'master block' was altered by adding a little extra ease on the side seams, the cable bands will also add extra width to the front. As this is a jacket that will be worn over other garments I have made the armhole 2.5 cm (1 in) deeper. The total length is 5

cm (2 in) longer and I have made the ribbing, on the bottom of the back and front, approximately 5 cm (2 in) deep instead of 8 cm or 9 cm (see diagram).

The sleeve block has also been altered. As the armhole has been made 2.5 cm (1 in) larger, the sleeve cap must also be made larger. Add extra ease to the width of the sleeve cap as for the side seam on the body and also add extra height. To check that the sleeve cap is the correct size, measure round the armhole and then round the sleeve cap. The sleeve cap should be slightly larger than the armhole, approximately 2.5 cm (1 in) to give a good fit. The bottom of the sleeve has been widened by approximately 7.5 cm (3 in) and eased on to the cuff to give a little fullness.

THE CABLED FRONT BANDS AND CUFFS

These were knitted over 29 needles (see diagram) and at two tensions tighter than the main tension. To use your charting device to find the number of rows to knit, you must knit a tension piece over

60 rows starting and finishing with waste yarn and knitting in the cable pattern. After pressing the sample or leaving it to rest, measure the 60 rows with the ruler for your charting device and set the row regulator on the machine as if you would be knitting a garment. It is not necessary to measure the stitches as these will already be fixed by the cable pattern.

For the front bands, re-wind your charting device sheet to the bottom edge of the garment and then click the sheet through by hand if you wish, counting the number of rows up to the neck. Once you have the number of rows you have one other calculation to make, that is placing the first and last cables. I like to start with a few rows of stocking stitch before the first cable (on this garment it was six rows) and to finish with the same number of rows after the last cable. A pocket calculator may help here and you may also have to adjust the neck depth slightly to fit in with the number of rows required for the band.

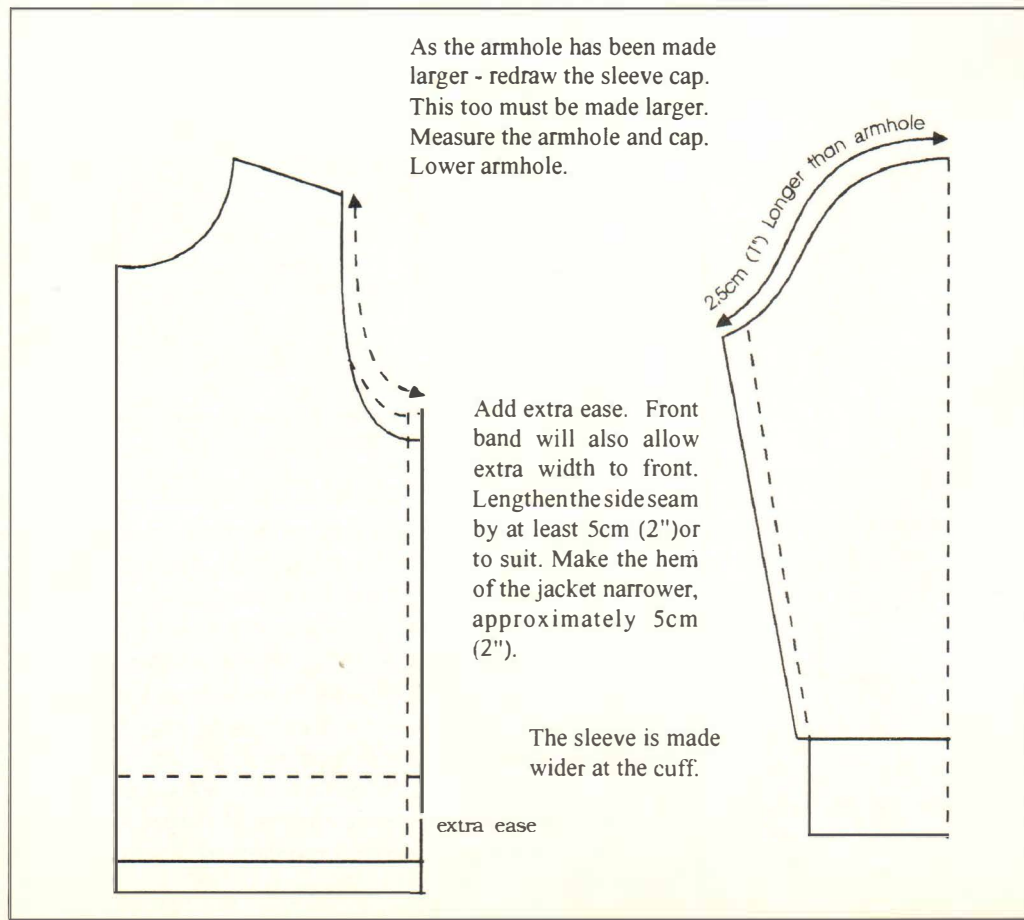
Instead of ribbed cuffs I used the cable bands to finish the sleeves, so the length of the cuff was drawn on to the charting device sheet and clocked through to find the number of rows required, in the same way as for the front bands. The cuffs were attached to the sleeves before the sleeve seam was sewn, then after the seam was sewn, the open stitches on the cuffs were grafted together.

The ribs and neckband were knitted in a 1x1 rib using three strands of the Savoy Poodle and the tightest tension that the machine and yarn would allow. This was 2 on both the main bed and ribber with the lever on my Jones+Brother ribber on 1.

The front bands were knitted and attached to the garment before I knitted the neckband. The tops of the bands were picked up together with the rest of the neck edge and then the neckband knitted. It is a matter of choice but I think that this gives a neater finish.

THE NECKBAND

The stitches for the neckband were calculated by joining both shoulders and then hold-





Sleeve

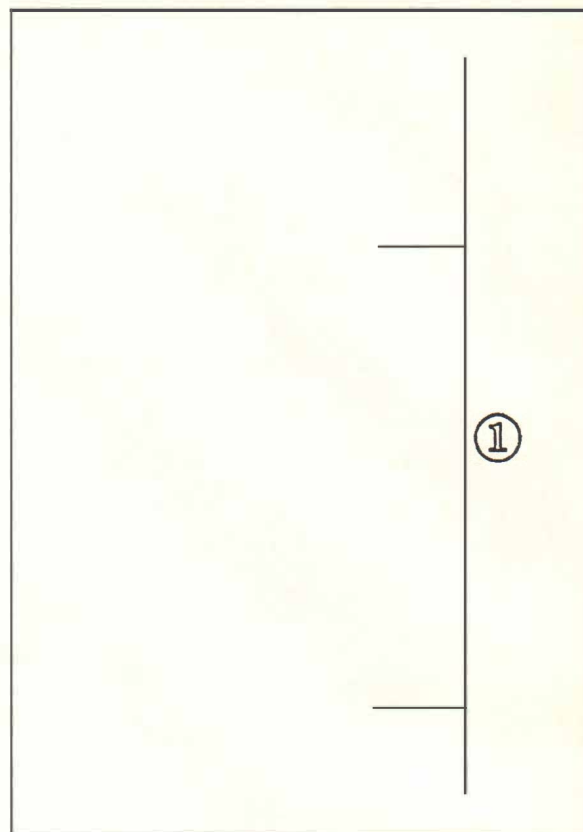
On the right-hand side of your card, measure down the edge, the total length of your sleeve, this produces line 1 as shown in fig 5.

Sleeve Cap: This is calculated by taking two thirds of the armhole measurement (this is the measurement between lines 3 and 4 in fig 3) and **adding 2.5cm. (1").** Now, measuring down from the top of line 1, make a mark.

Cuff Measure up from the bottom of line 1, 8cm. or your own personal depth of cuff, and make another mark. You should now have a line with two marks as in fig 5.



Fig 5



Make a horizontal line measuring **half the total of the upper arm measurement** and draw this in from the mark you made for the sleeve cap. This is line 2 fig 6. Line three is produced by drawing a line which is **half the total of your wrist measurement**. This of course is drawn from your second mark on line 1 of fig 5. The final line is drawn from the base of line 1 and is the same measurement as above, and produces line 4.

Note! Before drawing in the sleeve seam line, measure down 2.5cm. (1") from line 2 and make this part straight. (When knitting this will give a few rows after completing the increases for the top of the sleeve, before the shaping of the cap begins.)



Fig 6

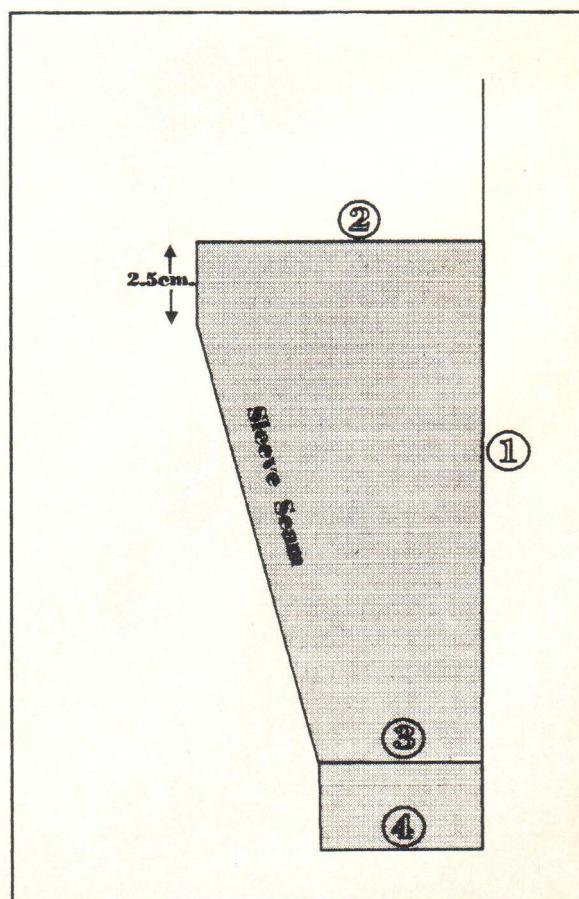


Fig 7

Shaping the Cap

Draw a line from A to B.

Divide this line into 4 equal sections, placing dots as in diagram.

At dot 1 measure up 2.0 cm and make another dot.

At dot 2 measure up 1.5 cm, again making another dot.

Now draw in the curved line (joining your second line of dots) from A down to dot 3, crossing the straight line at this point.

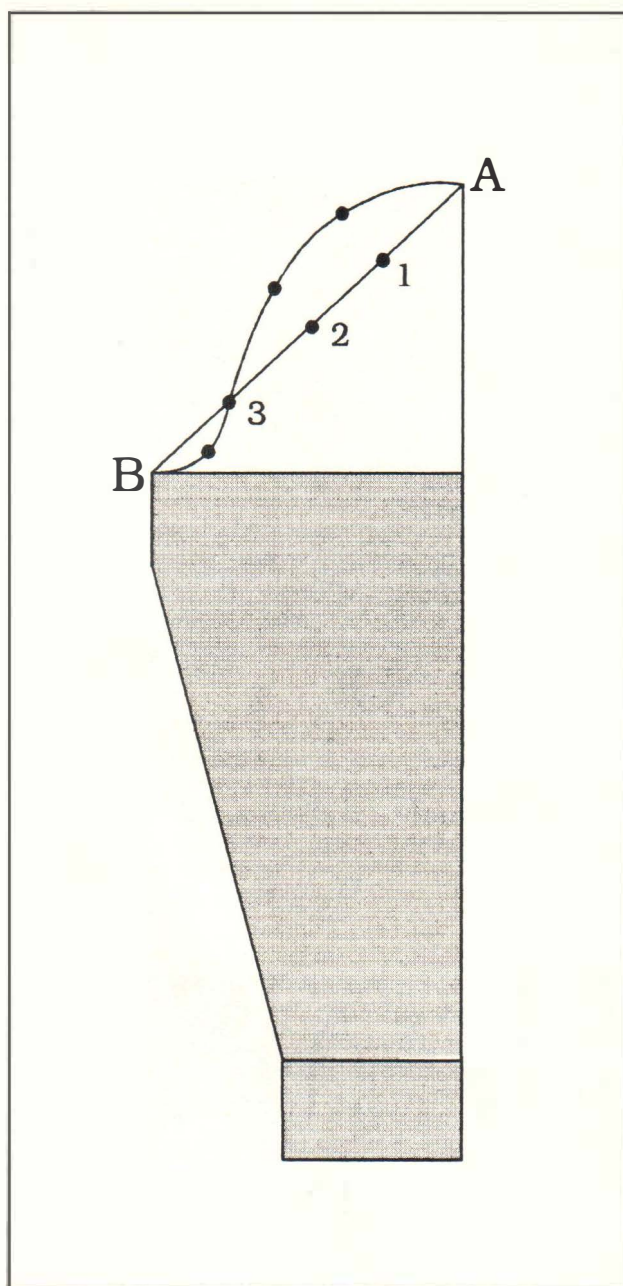
To complete the curve we now find the centre of the measurement between dot 3 and B, using this point to measure downwards 1.5 cm., placing a dot in the normal manner.

Now draw in the final piece of the curve to complete the sleeve cap.

Measure the sleeve cap line, this **must** measure approximately 2.5 cms. more than the armhole for a good fit.

Adjust the width and/or height of the sleeve cap to achieve this.

This illustration is just a guide to help you draw the sleeve cap and you may wish to make adjustments to the line of the curve, to give more pleasing and satisfactory results to meet your own requirements.



◀76

ing the neck edge to the machine, taking care not to stretch the knitting.

You will have a favourite method of your own for neckbands, but here's how mine was knitted. The neckband was cast on loosely, then knitted in a 1x1 rib as mentioned above to double the finished depth; for my garment this was over 130 stitches and 30 rows. After knitting the 30 rows in rib, the ribber stitches were transferred to the main bed, one row was knitted at main tension and then taken off on waste yarn.

To attach the neckband, hang the garment, with the right side facing you, on to the

same number of needles that were used for knitting the neckband, pushing the needles through the fabric just below the cast off edge. Bring the needles forward so that the garment hangs behind the latches. With the right sides together re-hang the neckband stitches in front of the latches, unravel the waste yarn and pull the band stitches through the garment. Check that the latches close as you do so. Pick up alternate stitches from the cast on edge of the band. Knit one row at the loosest tension and cast off.

The front bands were started on waste yarn and after being attached to the fronts,

the bottom ends were grafted together, the tops of the bands were cast off and these edges were picked up to form part of the neck edge. The cuffs were started and finished on waste yarn and after being stitched to the sleeves were grafted together.

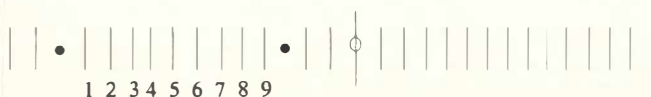
CABLES

With the two-pronged tools,

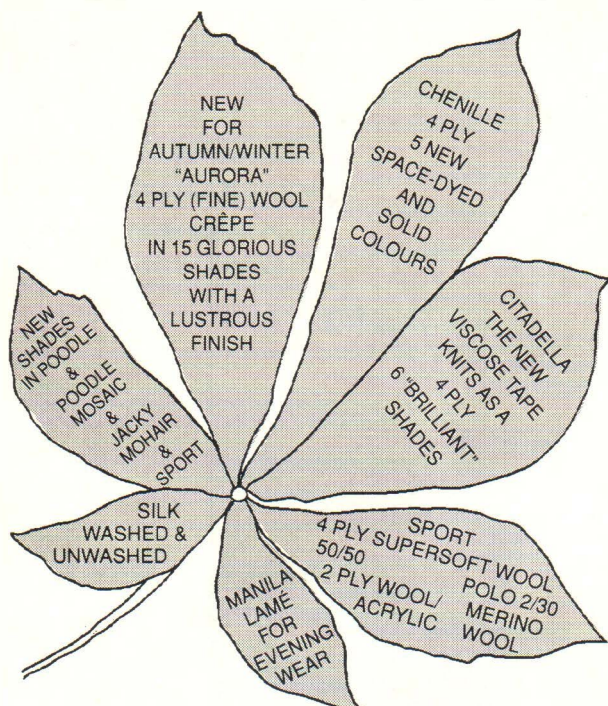
take stitches numbered 3 and 4 and cross them with stitches numbered 1 and 2, on the same row take stitches numbered 6 and 7 and cross them with stitches numbered 8 and 9. After crossing the stitches, bring the cable needles forward (to make knitting the row easier) and knit one row. Knit ten rows between each set of cables.

Needle set-up for cable bands

• = needles out of work.



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LATCH ON

PUNCHCARD MOTIFS

Although most punchcards are limited to 24-stitches, it is possible to alter the position of motifs on the garment with a little manoeuvring of the pattern repeat.

Joan Lafferty

I normally knit on a Brother electronic machine so I am able to place the 'pictures' more or less where I want them. I can also tell the machine not to knit say, half an animal at the edges of a garment. However, recently I had to use my Brother 836 machine, which is just a basic punchcard machine.

I felt like a beginner all over again, even though I 'cut my teeth' on a very similar machine. So for a start I made a couple of plain garments to get the 'feel' of it. Even sitting in a different position with regard to the light made a difference - it appeared that latches were closed when they were actually open, due to the reflection. You've guessed it - I came to grief when some really were shut! So I hope my experiences will encourage beginners; there's no such thing as an 'expert' as Mary Weaver once said to me - or if there is, I'm certainly not one!

I have a pattern of tiny ducks which I am prone to put on to baby cardigans - these little ducks are very popular with the grannies! Since I couldn't use the mylar sheet, I had to punch a card; fortunately the ducks were eleven stitches wide, which meant I could put two ducks on one card, with one stitch in between. I can't remember where I got the original pattern, but I guess it must have been intended for a punchcard in the first place. If I had been punching a card for a continuous pattern I would have punched the requisite two rows of holes at the bottom of the card. But I know I shall only use these ducks as a border, so I skipped the two rows of holes. I left two rows unpunched at the bottom 'just

in case', or rather as something for the machine to grip on when the card is first inserted. In fact, I was using a roll of punchcard and I didn't bother to cut the card off at the top. I can see some more little animals going on there. I have a butterfly which is small and I'm sure will also appeal to the grannies.

I knitted the back of my baby cardigan quite happily. I was making a second size cardigan, (the grannies never seem to know the measurement - even in inches, let alone centimetres - so I call these little garments 'first, second and third' sizes and everyone is happy). I found I had about nine-tenths of a duck at the left, but a complete one at the right. I'm afraid I do not bother over much about part-animals at the underarm, customers don't seem to worry either.

I know this upsets some knitters considerably; I used to work with a designer who was very clever at getting exactly one half animal at the edges of her punchcards. If I knitted for her I was required to put two extra stitches at the edges for sewing up, then her animals matched exactly all round. In fact the instructions were 'Knit six rabbits across and eight in the length' rather than the more usual 'Knit a 40 inch chest, 27 inches long!' I'm afraid I'm not that clever, in fact I doubt if I could design a rabbit in the first place!

To return to my ducks. Having knitted the back I could see that I would have half a duck on each side of the front of the cardigan, right next to the band. This would not do, even for me. The Brother machine has the 24-stitch repeats nicely marked on the numbered strip. A heavy red

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line denotes the middle of the work, the light red line shows the next 24 stitches and so on. Other makes of Japanese machines have their own system for denoting the 24-stitch repeats. So it would be easy to cast on opposite the first stitch at the edge of the heavy red line, this comes opposite needle number 12, obviously, since the pattern is 24 stitches wide.

Now came the crunch – I was working with the Knit Leader, so the middle of my cardigan occurred on stitch one, not stitch 12. Would I have to redraw all my patterns on the plastic sheet? No, thank you, it's quite enough work drawing all the sizes in the first place. The answer was to move the numbered strip on the needlebed. This moves quite easily in the normal way, in fact sometimes it slips out of place without being asked. Did you know that the '0' comes opposite a rivet when it is positioned properly? This is a useful piece of knowledge if the strip does shift about a little. So if we are going to move our numbered strip it is not a good idea to stick it down, at least not with glue, a little 'Blu-tack' might do if the movement really bothers you.

Before actually moving the numbers around, it is necessary to note where the first of the 24 stitches actually comes. It is no use writing 'needle 12', because we are moving the goalposts, as it were. This time, I put a pencil mark on the metal strip in front of the needles, using an ordinary lead pencil. (In fact, I mark all sorts of things on this metal – where necks and shoulders are to come, for example. This has the added benefit that I have to wipe over the needlebed before each garment. Using an oily rag, this is an easy way of getting a little lubrication on the machine.)

Having marked the twelfth stitch, I moved the numbered strip, not to this mark, but two beyond it, bearing in mind my designer friend's idea about sewing up. I made a mistake here, because of course there was one stitch 'blank' on the punchcard, so I had a little bit of pattern – one stitch in fact, after the sewing allowance – which showed on the middle of the garment when it was completed. A little Swiss darning soon put this right, since there were only four stitches,

one above the other, involved. However, it has taught me a lesson – if I do this pattern again, or any other similar one for that matter, I shall remember my one blank stitch on the punchcard.

When it came to knitting the second front I had another problem – should I knit the ducks looking the same way as on the back and the first front, or should I turn them around? It's easy enough on the electronic machine, but this was a punchcard. I could turn it over easily enough, but how could I work out the right line to start. Remember, the Brother machines take the punchcard down into the depths for seven rows, as do Toyota, while Silver Reed and Knitmaster machines only go down five.

This is easy enough when using the ready-made cards that come with the machine, the first row is marked number one, but when punching from a roll that has been partly used, one has to count up the seven rows. I always draw a line when I have done this exercise, then it is ready for use next time. But if you turn the card over, there are no numbers and no lines. I managed to mark the edge of the card and drew a line on the back. Then I had a 'dry run' before I started knitting.

This is a useful practise whenever using a new card – or mylar sheet for that matter. It means setting the machine to select the needles, but having no work on them. Using the punchcard one needs to note the configuration of the first row before setting it in the 'works', it's no help selecting the needles if you don't know the sequence in which they should appear! My ducks looked fine and this time I corrected my mistake and only set for one stitch beyond '0'.

This little coat was much admired, although one gentleman pointed out that ducks were not green! I did sell the coat to a 'granny' – but she didn't ask for a garment in inches or centimetres, or even 'first', 'second' or 'third' size. She asked 'Would it fit a 12 pound baby!'. Exercising all my patience I did not make the obvious remark – but reaching back into the recesses of my memory I guessed it would fit and she went away quite happy!

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ART NOUVEAU

Iris's historical look at centuries past in search of inspiration for her designs, brings her to one of the most popular eras of all, when the style was Art Nouveau.

Iris Bishop

As with the 'Arts and Crafts' movement which I explored last month, Art Nouveau put great emphasis on surface decoration. The soft, flowing lines which were a prominent feature of the period, could be very simple or intricate, rather like the interweaving lines of Celtic art.

My two border designs are attractive on an otherwise plain garment or can be used to create a rich fabric design when repeated.

YARNS AND COLOURS

For these designs, I have taken cream as my background colour with subtle shades of terracotta, mink and petrol blue as the contrast. Because of the 'graphic' nature of the designs, they also work well in black and cream or black and silver for evening wear, producing a very rich fabric. To create the 'blending of colour' in the



BORDER 1 REPEATED AND REVERSED



BORDER 2 AND FABRIC DESIGN

border design, I have used two strands of two-ply yarn instead of a single strand of four-ply so that there are no 'hard lines' between colours but, of course, all the designs can be knitted with just four-ply yarns.

BORDER 1

To knit this border design as a repeating pattern (as illustrated), knit as follows:-

Knit welts and so on in blue.

*Starting at row 1 of card for Border 1, knit as follows:-

Use cream in feeder 1 throughout and the following colours in feeder 2:-

Rows 1-8 = terracotta

Rows 9-16 = mink

Rows 17-41 = blue

Knit 4 rows blue, in plain knit-

ting. Repeat from * changing direction of motif on each repeat. (For punchcard machines, turn card over to 'blank' or 'reverse' side on alternate repeats.)

FABRIC DESIGN AND BORDER 2

Knit welts and so on in terracotta.

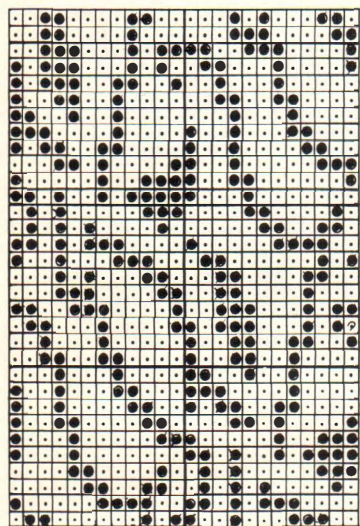
Knit 2 plain rows in blue.

Using card for Border 2, knit in Fair Isle (44 rows) with cream in feeder 1 and mink in feeder 2.

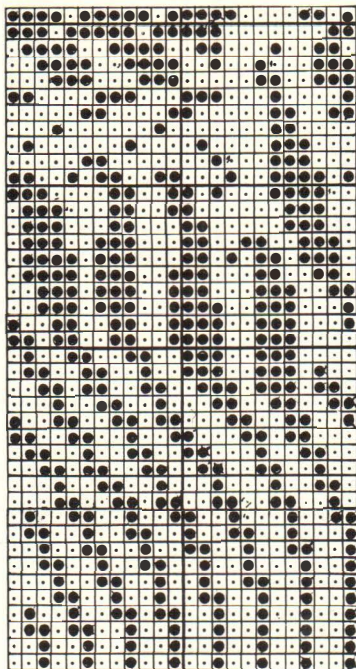
Knit 2 plain rows in blue.

Using card for Fabric Design, knit as a repeating pattern in Fair Isle with terracotta in feeder 1 and cream in feeder 2.

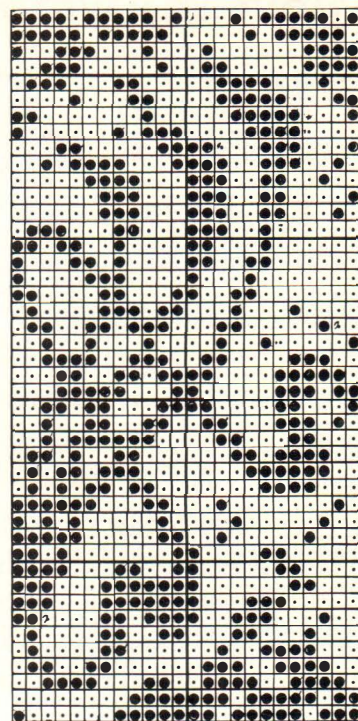
FABRIC DESIGN



BORDER 1



BORDER 2



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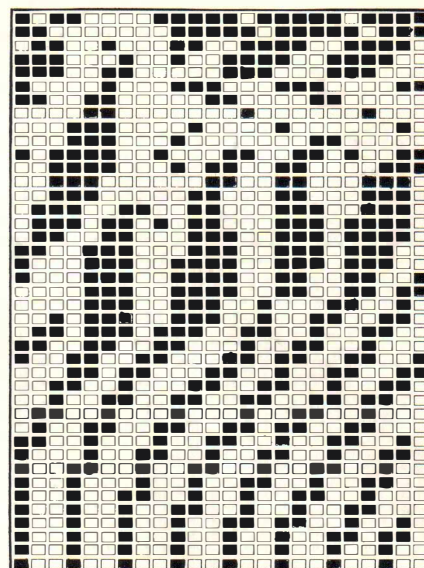
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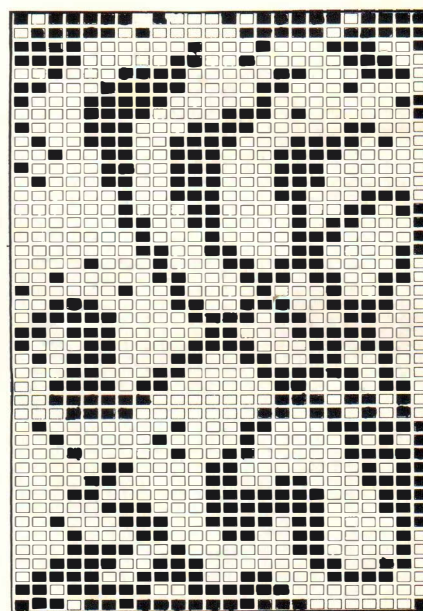
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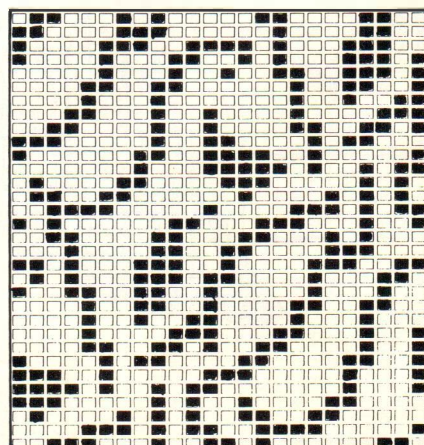
ELECTRONIC CHARTS



BORDER 1



BORDER 2



FABRIC DESIGN

WISHFUL THINKING

STATEMENT

'Hasn't he grown in the last week or so.'

'I don't put pockets in a man's cardigan they always stretch them.'

'I thought an appliqué motif would make it a bit different.'

'That's not a mistake, it's a design feature.'

'I don't put pockets on a lady's cardigan, it makes you look fat on the hips.'

'I think my tape measure must have stretched.'

'There's something wrong with this carriage, it's terribly hard to push.'

'I could have thrown the thing out of the window.'

'All the stitches fell off by themselves.'

'I like to do a little Swiss darning.'

TRANSLATION

I didn't do a tension piece.

I HATE knitting pockets.

I dropped a stitch and picked it up badly.

I made a mistake.

I HATE knitting pockets.

I didn't do a tension piece.

I've mislaid the oil bottle.

I haven't read the instruction book/listened to my tutor.

I didn't press the slip button.

I mis-punched the card and the Fair Isle pattern was all wrong.

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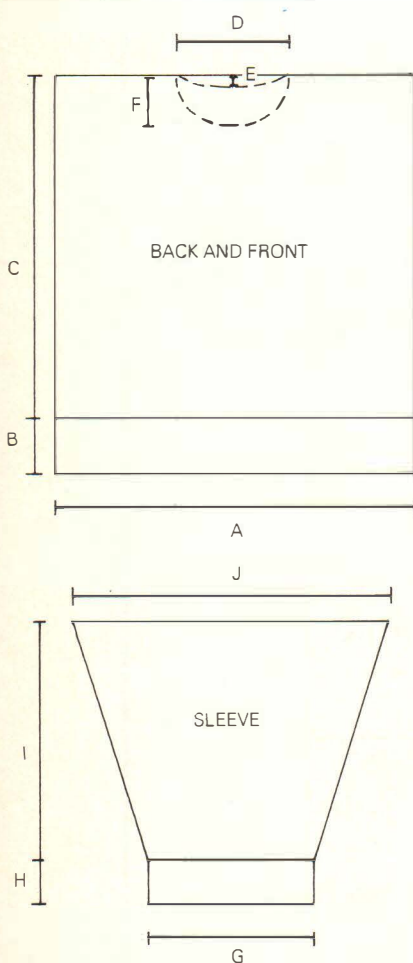
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BACK AND FRONT ALIKE

With carriage at right and using MY, cast on 166 [174,



- A = 59 [62, 64, 67] cm
B = 8.5 cm
C = 56.5 [59, 59, 61.5] cm
D = 18 cm
E = 1.5 cm
F = 8 cm
G = 27 cm
H = 6.5 cm
I = 39 [41.5, 41.5, 44] cm
J = 52 cm

12 ON HIS WAVELENGTH

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage. A ribber can be used for welts if preferred.

MATERIALS

Forsell's 4-ply Pure New Wool.
2 x 500g cones in Seafoam (MY).

GARMENT WEIGHT

Finished garment in first size weighs 510g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.
Actual size 117 [122, 127, 132] cm, 46 [48, 50, 52] in.
Length to shoulder 65 [67.5, 67.5, 70] cm, 25½ [26½, 26½, 27½] in.
Sleeve seam 45.5 [48, 48, 50.5] cm, 18 [19, 19, 20] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 46 rows to 10 cm, 4 in measured over pattern with garter carriage (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

We used a Brother card from Brother Book Automatic Knitting Carriage punchcard No. 78 for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

180, 188] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4•/MT-4•, K 40 rows. Transfer sts for st st. Alternatively, work 1x1 rib, using garter carriage. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card. Set garter carriage RC to 260 [270, 270, 282]. Cont in patt for 260 [270, 270, 282] rows. Cast off.

SLEEVES

With carriage at right and using MY, cast on 76 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4•/MT-4•, K 30 rows. Transfer sts for st st. Alternatively, work 1x1 rib, using garter carriage. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card. Set garter car-

riage RC to 178 [190, 190, 202]. Cont in patt and, AT THE SAME TIME, shape sides by inc 1 st at each end of every 4th [5th, 5th, 5th] row until there are 80 [126, 126, 102] sts, then on every foll 5th [6th, 6th, 6th] row until there are 146 sts. K 5 rows. Cast off.

NECKBAND

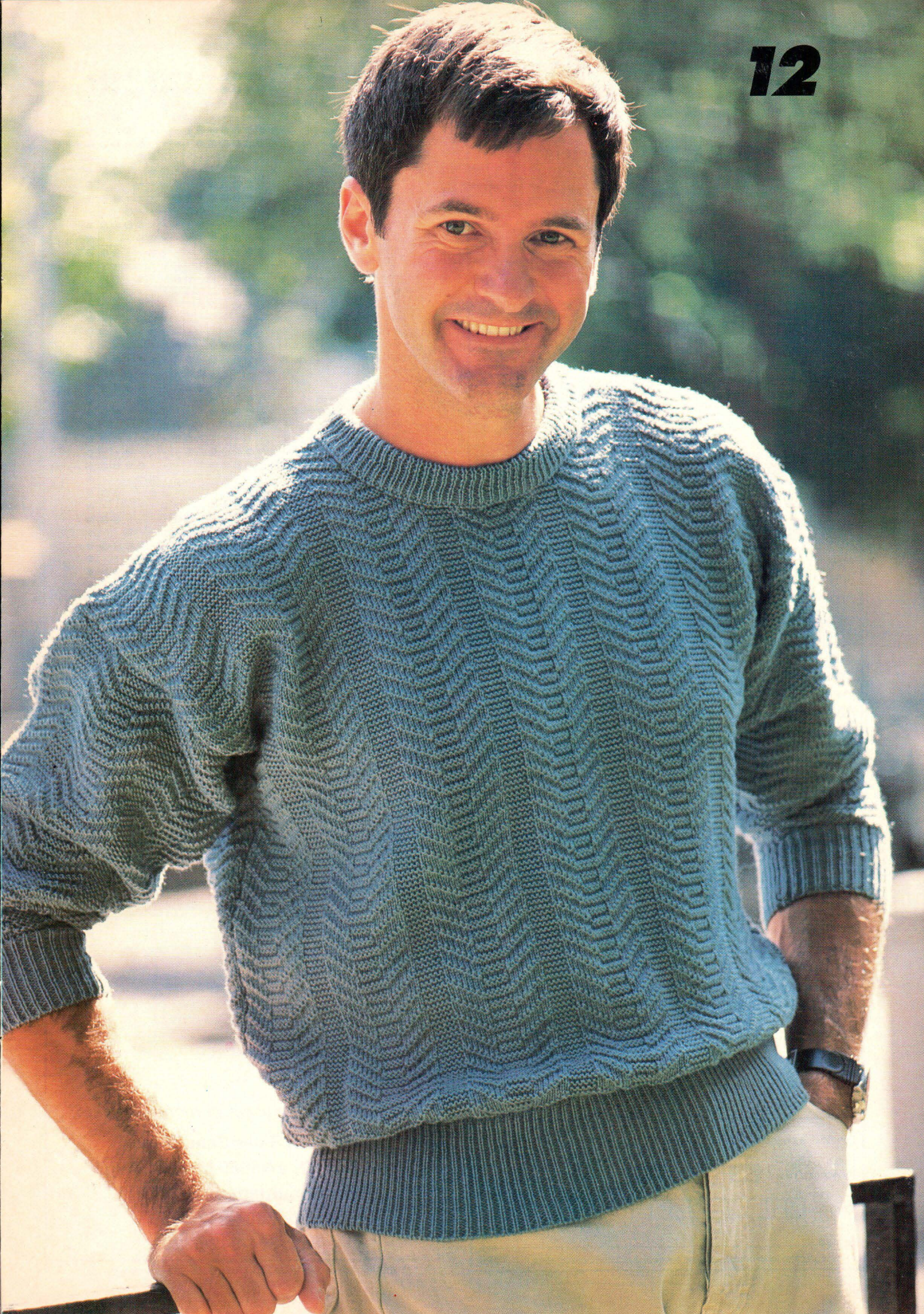
With carriage at right and using MY, cast on 150 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4•/MT-4•, K 28 rows. Transfer sts for st st. Alternatively, work 1x1 rib using garter carriage. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Make a cut-and-sew neckline following measurements on diagram. Join shoulder seams. Set in sleeves matching centre to shoulder seam. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold in half to inside and catch down encasing cut edge.



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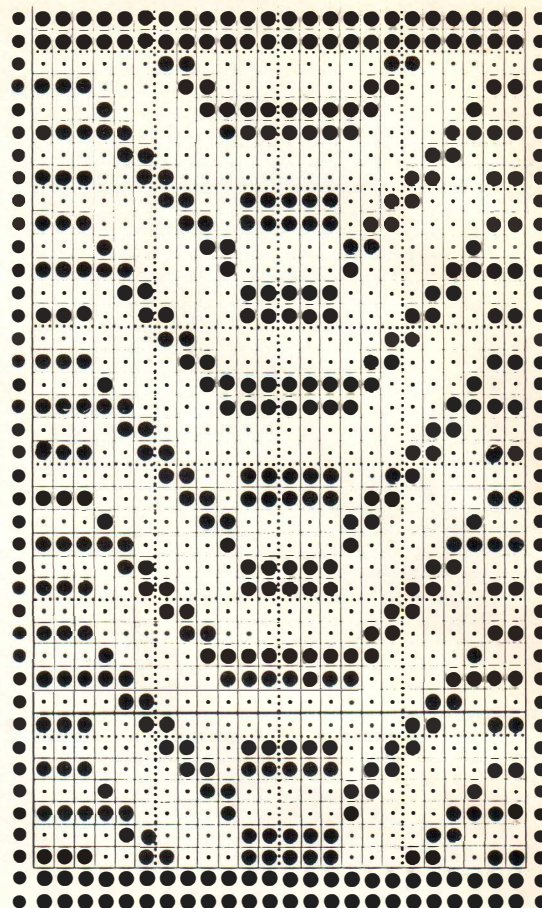
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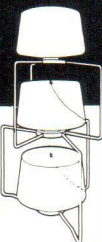
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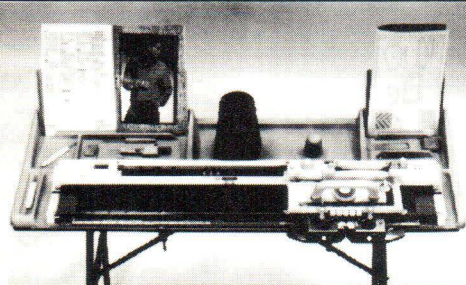
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would

have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib.

Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

YARN GUIDE

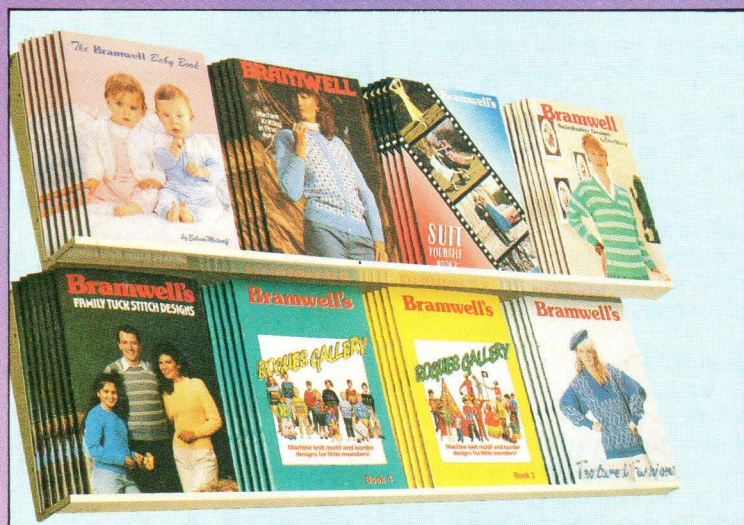
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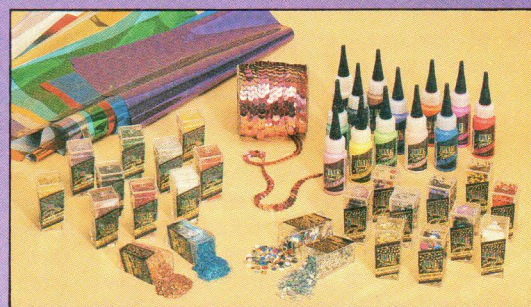


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Australia Western: Dormani Yarns, Perth. Tel: 09-367-5901

New Zealand: Conecraft, R.D. Dobson, Westland, South Island, New Zealand. Tel: 03 738 0009

Malta: Joseph Callus, 44, Lapsi Street, St. Julians STJ09, Malta. Tel: 356 696985

Italy: Argenziano Modesto, Corso XX Settembre, 14, 21052 Busto Arsizio, Varese, Italy. Tel: 03-315-05051

Nederlands Excl. Importer: M + M Nederland, Molendwarsstraat 66, 7391 ZS Twello, Holland. Tel: 05712-71362

France: M + M BP31, 24170 Belvès. Tel: 53 29 36 04

Germany: M + M International, Postfach 1347 D-W-3078 Stolzenau. Tel: 05761-3282

Belgium: Contact M + M Nederland. Tel: 0031 5712 71362

Also represented in: **South Africa, Russia, Sweden, Finland, Hong Kong, Iceland, Channel Islands.**